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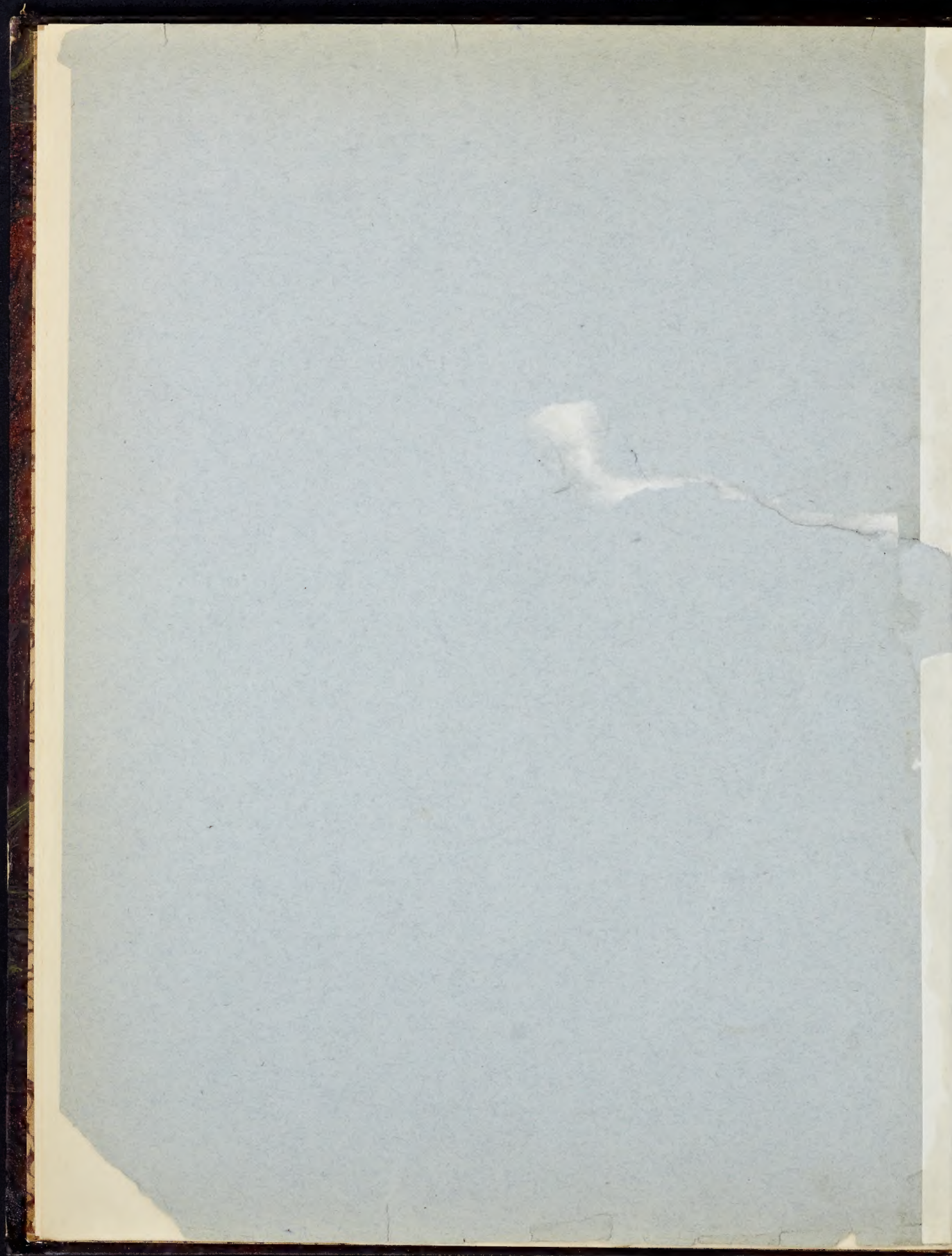
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EARLY CHINESE WRITING

By FRANK H. CHALFANT

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MEMOIRS

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VOL. IV.

NO. 1.

EARLY CHINESE WRITING.

BY REV. FRANK H. CHALFANT.

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PREFATORY NOTE.

The Rev. Frank H. Chalfant, who for nineteen years has been a missionary in the Province of Shantung, China, has devoted much time to the study of Chinese archaeology, and more particularly to the ancient Chinese writings which tend to throw light upon the origin of the present written and printed symbols. Upon the occasion of a recent visit to the United States the writer induced Mr. Chalfant to put into shape for publication the following memoir upon which he had for several years been laboring at moments of leisure. It embodies a large amount of interesting and curious information collated from Chinese sources, which, though in part known to students of the Chinese language, has not been put into a form easily accessible to philologists. Mr. Chalfant in his memoir has not confined himself to material known hitherto, but has embodied in his paper the results of original observations made by him upon archaeological material acquired by himself and others from the Province of Honan, consisting of inscriptions of great antiquity upon bone and tortoise-shell. This material when further examined promises to yield valuable results. For the first time, so far as is known to the writer, a tentative translation of the edict designated by Mr. Chalfant as "The San Edict" is given. This is a legal paper of undoubted antiquity, going back at least to 1000 B. C.

Mr. Chalfant has with great patience and skill written with his own hand the characters which are employed in the text and accompanying plates, which have been carefully reproduced by photogravure.

W. J. HOLLAND,
Director of the Carnegie Museum.

I. ILLUSTRATIONS OF EARLY WRITING DERIVED FROM ANCIENT INSCRIPTIONS.

The study of alphabetic or syllabic languages readily resolves itself into two branches: orthography, which concerns the correct use of letters and syllables and the history of these phonetic signs; and etymology, which deals with the derivation of words and their successive changes in meaning. The fact that the letters and syllables as writing-signs have only a phonetic value, and are used without reference to their original and inherent significance, causes a distinct demarcation between the two branches of philology just mentioned. For example, it is well known that our letter A was originally an ox's head and signified that animal, but it does not follow that every word containing the letter A must needs have some connection with an ox.

Turning now to ideographic languages, the case is very different. Here the word or symbol is in itself significant of the meaning which it bears. The A still means "ox," when it occurs alone or in combination, and the student must determine what relation the accepted meaning of the symbol has to that of the primitive ideogram.

The Chinese language is in the main ideographic, with a tendency to syllabism owing to the infusion of certain classes of signs called "radicals" and "phonetics." Where the "phonetic" is purely such, the student need not attempt to reconcile the accepted meaning of the complex symbol with that of the phonetic sign, the specific meaning of which may be quite foreign to that of the complex symbol in which the phonetic occurs.¹ At the same time it must be remembered that the introduction of the "phonetic" was at one time a new idea to the Chinese. Once appreciated, they applied it widely, and where a writer discovered in an old symbol some semblance of a newly recognized phonetic, he forthwith altered it to suit the phonetic scheme. This recalls the old-time rage in Europe for Latin derivations, which led to the Latinizing of familiar Anglo-Saxon words, *e. g.*, *tongue* from A. S. "tung."

In many instances the Chinese resorted to punning in order to bring a certain symbol into the phoneticized class. Such may have been the case in the symbol

¹ An example of this is shown in the sign 園 *yu* "park." The phonetic 有 *yu* means "have," and here has only a phonetic value.

螞 chung = "grasshopper." This is contracted from 𧈧 which is made up of 衆 chung = "multitude" and 虫 "insects." This "multitudinous insect" happened to be called "chung," so that in selecting a phonetic sign "chung" a pun was apparently made by adopting the symbol 衆 = "multitude." Without doubt many phonetics add to the meaning of the symbol in which they occur. These we may call "significant phonetics" to distinguish them from such as are used without reference to their inherent meaning.












It thus appears that in the Chinese language orthography and etymology overlap. The key to the meaning of a sign lies in the ideogram itself. When we study the changes in the form of the symbols we also learn the history of their varied meanings. Besides the "phonetic" we find another class of affixed signs intended to aid the reader in distinguishing the nature of the symbols. These have unfortunately been called "radicals,"² whereas "determinatives" or "classifiers" would have been better. They determine the nature, class, or material of the symbol to which they are attached. Thus words of feeling will likely appear with the "heart (心 or 忄) radical" affixed. The names of wooden things contain the sign for "tree" (木). The names of metallic objects are accompanied by the "metal (金) radical."³ There are now two hundred and fourteen radicals, reduced from the five hundred and forty "primitives" or "classifiers" of the Shuo Wen, A. D. 120, (see *infra*). Many of them designate incongruous groups of symbols not mutually related, and often utterly at variance with the meaning of the radical. This has happened through the accidental coincidence of forms in many symbols which have been evolved from widely dissimilar roots. A marked example of this incongruity is the group of symbols under Rad. 44 (尸 "corpse"), very few of which have any relation to death.

Familiarity with Chinese modes of thought, methods of work, and social customs aids much in determining the significance of certain old signs. The history of ancient institutions which have now passed away, or been modified, also helps in the same manner. For example, it is a tradition among the Chinese that the East Palace was the hall of audience and place for administering the laws. When we find an old symbol for "judge" composed of the elements "east" (東) and "speak" (言) we see an appropriateness in the combination from the ancient custom of "judging" in the "East" Palace.⁴

² The Chinese name is 字部 tsü-pu "word-class" or "classifier." The colloquial term is 字母 tsü mu "word-mother."

³ This is usually termed the "gold radical." It means metal of any kind, and "gold" only by its preëminence as a metal.

⁴ The edict of Wu Wang (?), referred to elsewhere as the "San Edict," was "given in the East Audience Hall."

Care must be taken not to overvalue fantastic and distorted symbols, due to illiteracy or intentional alteration. Sometimes a pictograph occurs where a descriptive ideogram already existed for the same object. Thus in a certain old inscription the picture  occurs for the descriptive symbol,  (modern 雞 *ki* "chicken"), "bird"  with "claws"  and "feathers," . While the latter contains nothing characteristic of a chicken as compared with other birds, still it is descriptive and not pictorial. The picture of the bird answers the purpose of conveying thought just as well as the descriptive symbol, but it would be wrong to infer that the two are identical as pictographs. They are merely two separate signs for the same idea. Possibly the writer in this case was not familiar with the existing sign, and so drew a picture of a chicken which answered just as well, and was quite in keeping with the genius of his language. Instances do occur where an incongruous collection of elementary signs in the modern symbol resolves itself into a pictograph as the forms are traced back. Take the symbol "to fly" (*fei*) as an illustration of this, beginning with the modern form:  <  <  <  <  < . Here, from a conventional modern sign, we trace the successive forms to that of an undoubted pictograph, wherein the idea of flight is beautifully portrayed.

The appended list of some four hundred symbols will suffice to show that etymology, when applied to the Chinese language, appeals mainly to the eye, and hence has more of orthography in it than it has of phonology, the main thing in the study of alphabetic languages.

SOURCES OF KNOWLEDGE CONCERNING EARLY CHINESE WRITING.

The modern style of Chinese writing had its beginning in the reign of the founder of the Ch'in Dynasty (B. C. 240), when the substitution of the hair-pencil for the metal stylus (Fig. 1) for engraving hard surfaces wrought an important change in the shape of the symbols. Prior to that date the prevailing scheme was that of curved lines, due to the habit of engraving upon copper, stone, bamboo, or other hard substances by means of a metal point. This rendered curved lines easier of execution than straight lines and angles. The hair-pencil on paper did not lend itself readily to these shapes, and we find the "square character" in the ascendancy until it entirely supplanted the older system of "seal character" about A. D. 400.

This change in penmanship so modified the appearance of the written signs as to greatly obscure and almost obliterate their pictorial character. Hence the neces-

⁵ This resembles the pictograph for "kite," , see Plate XV., No. 204.

sity for seeking older sources of information than that afforded by the modern text. Fortunately we have many examples of the older text in (1) ancient inscriptions preserved in existing works by Chinese scholars, and in (2) exhumed inscribed objects of durable materials, such as bronze, copper, stone, and bone.

As to the value of the first source, there is a risk that intentional or accidental changes in the text may have occurred in copying from older manuscripts or from the original inscriptions. The Chinese have not the high reputation as faithful copyists⁶ which is credited to the Hebrews, whose scribes were superstitiously careful in reproducing their Scriptures. Many errors have crept into the text of the Chinese classics, which are undoubtedly traceable to careless transcription.

The student must further be on his guard against spurious and forged inscriptions. Such was the reputed "Tablet of Yü," which first appeared as a manuscript copy purporting to have been taken from a stone tablet found on a mountain in the Yang-tze valley. Had it proved genuine we would have possessed an inscription of the greatest antiquity (circa 2200 B. C.). But this is now pronounced a forgery by the best Chinese scholars, both native and foreign.

Perhaps the best extant collection of ancient Chinese inscriptions is that published by a famous scholar of Yang Chow, Juan Yüan (阮元), who in 1803 reëdited the work of an earlier scholar, Hsüe Shang-Kung (薛尚功), adding sixty-seven transcriptions to the four hundred and ninety-three of the original treatise.

The vocabulary obtained from all these is very limited, for most of the texts yield only the conventional phrases inscribed upon sacrificial vessels, halberds, and swords. One inscription of three hundred and fifty-seven symbols is referred to the reign of Wu Wang (武王) (circa B. C. 1122), and affords the oldest known Chinese writing of determinate date. (See *infra*.)

Inscribed objects of undoubted genuineness, which have been exhumed, while they prove the most reliable source of knowledge of ancient writing, are far from satisfactory in that it is seldom possible to fix their dates. The ancient Chinese had a tantalizing habit of carefully inscribing the number of the year,⁷ month, and



FIG. 1. Form of bronze stylus from specimens referred to Chou Dynasty (circa B. C. 500), reduced in size.

⁶ In fairness to Chinese authors, their first editions are usually accurate. It is in reprints that numerous errors occur through careless proof-reading.

⁷ Chinese chronology is not on a consecutive basis upon an established era, but upon the successive reigns, often substituting the cycle-year for year of the reign.

day, and omitting to designate the reign. Their ancient sacrificial tripods and libation cups are often inscribed thus: "Tenth year, first moon, I make this vessel as a precious memorial for the perpetual use of my descendants" (子孫永寶用). Had only the solicitous ancestor added the current reign, how much more valuable would have been his message to the antiquarian of to-day.

An extensive find of inscribed tortoise shells and bones of sacrificial animals was made by Chinese in 1899 while digging in or near the ancient city Chao Kuo (朝歌城), now Wei-Hui-Fu, in Honan Province. These have been reviewed by the writer and found to be inscribed in an archaic style difficult to decipher. The entire set of inscriptions may yield 600 different symbols, and are probably referable to the early Chou Dynasty (circa B. C. 1000). (See *infra*.)

Small bronze objects which furnish meager data to the investigator of early symbolism are coins, seals, and martial accoutrements, such as swords, spear-heads, buckles, chariot hubs, and crossbow triggers. These furnish a limited vocabulary of geographical names and numerals, together with devices and monograms the significance of which has been lost.

The inscriptions on coins are prolific in names of cities, numerals, and mint-marks of uncertain meaning. Contracted symbols are frequently noted on ancient Chinese coins, just as on those of other nations, and allowance must be made for this when comparing these symbols with the fuller forms found elsewhere. Thus 𠂔 appears for 𠂔 (modern form 𠂔) used to this day to specify the denomination of a coin. 𠂔 often appears for 𠂔 (modern form 貨), "exchange" or "commercial value."

Bronze and stone seals by their nature and use contribute but little to the list of ancient symbols, monograms and fanciful signs having been in use for this purpose from the earliest times.

Trade-marks on pottery afford a few old symbols, especially those found on fragments exhumed on the site of ancient cities the date of the overthrow of which is approximately fixed by history or tradition.

Another important source of information is the Etymological Dictionary of the Han Dynasty, known as the Shuo Wen (說文) "speech signs," which was compiled by the scholar Hsü Shen and first published A. D. 120. The opinions of Sino-logues have differed widely as to the value of this work. After making allowance for a corrupt modern text, and for the frequent flights of imagination made by the author, it must be conceded that this celebrated work ranks high as an etymological treatise, when compared with like works upon European languages produced at a much later date by Western scholars. As an incidental evidence of the conscientious

thoroughness of this Chinese lexicographer, he remarks concerning the symbol 也 *ye* that on the standard measures of Er-shih Huang-ti 二世皇帝 (B. C. 230) the form 𠄎 appears. For centuries nothing else was known of this unusual form until a set of these old "standard measures" was unearthed, and there appeared the sign 𠄎 exactly as the lexicographer had noted.

Unfortunately the original text of this famous dictionary is not extant, for all modern editions show the old symbols analyzed by the author Hsü in the style called "small seal"—a refined form developed during the Han Dynasty (B. C. 206—A. D. 264).⁸ Another valuable work on the ancient language is the Liu Shu T'ung (六書通) "Comparison of the Six Scripts."

Still another valuable treatise is that by a scholar of Shantung Province, Chou 周 by name, whose beautiful and accurate syllabary of the ancient Chinese language is based upon the Liu Shu T'ung. It appeared in the ninth year of the Emperor Kang-hsi (A. D. 1670), and is printed in black and red ink for perspicuity.⁹ The author adds a vast number of old symbols copied from antique bronzes and stone tablets, presumably in private collections of Chinese antiquarians.

These works show evidence of careful transcription and classification of symbols, but with characteristic vagueness, the authors fail to record exactly how and where they obtained their information and data. Nevertheless I consider these catalogues fairly reliable, barring typographical errors so frequent in Chinese books.

CHINESE IDEOGRAMS.

ORIGIN OF CHINESE WRITING.

The beginning of the Chinese written language is lost in obscurity. The popular tradition that it began with knotted cords¹⁰ and developed through the grotesque "tadpole letters," has little to substantiate it. It is true that many ancient inscriptions are extant, the symbols in which are formed by alternating light and heavy strokes resembling the form of tadpoles, but when these are reduced to plain writing they will be found to belong to a highly developed orthography not differ-

⁸ As proof that the original text of the Shuo Wen was in a more archaic style, I notice that the forms quoted by a Chinese etymologist of A. D. 1670, differ from those now extant. This writer must have had access to a text of the Shuo Wen nearer to the original than that of to-day.

⁹ A complete copy of the first edition is in possession of the writer.

¹⁰ Granted that the Chinese, like other peoples in their primitive state, used knotted cords, it does not follow that such a system of recording and transmitting ideas had intimate connection with a scheme of pictographs subsequently devised. It is even possible that at an early date the tradition of a knotted-cord system was so current as to lead writers to imitate it in inscribing their written signs, just as they delighted to make ornamental inscriptions, weaving birds, beasts, and insects into all the characters.

ing essentially from the well-known "seal character" of the early Han Dynasty (B. C. 200).

A more reasonable conclusion is drawn from what we find in the most ancient inscriptions, to wit, that the Chinese, like most other peoples, began to record ideas by scratching rude pictures upon wood, stone, bone, or metal, in order to suggest the thought to be conveyed. Among these rude beginnings of language are found the outline drawings of animals, wild and domestic, which soon assumed conventional forms merely suggestive of the more elaborately carved originals.



FIG. 2.
Ancient symbol for jungle tiger.

In one instance a tiger is represented with the attached symbol for "tree" as if to indicate that the beast inhabited the jungle, the sign (木) being identical with 木 "tree."

The oldest preserved inscriptions are found upon bronze vessels and implements, upon stone and brick tablets, on bones used in sacrifice and divination, and on bronze coins vaguely referred to the Yin, Shang, and early Chou Dynasties (B. C. 1100-2000), as already noted.

Such inscriptions are unsatisfactory because of their brevity, and, in the case of coins, on account of the habit of abbreviation in order to save space and labor. This last unfortunate characteristic renders the coin-inscriptions at once difficult to decipher, and unreliable as complete specimens of early symbolism. It seems a safe inference from the oldest inscriptions on bronze vessels and tablets that the original Chinese writing was pictographic.

Pictographs, as found among these primitive symbols, may be divided into two kinds, (1) those based upon the form of the object as 𠂇 𠂈 𠂉 (now 丁)¹¹ picturing the head or side-view of a "nail," or as 𠂊 and 𠂋 the right and left hands (contracted from 𠂌 and 𠂍 which show the five fingers), and (2) those suggested by some real or imaginary characteristic of the object, as 𠂎 (now 父) "father," composed of a vertical line attached to 𠂏 ("right hand") and signifying a "rod in the hand" as a sign of authority, hence "father," who was the absolute ruler of the household or clan. Wang Chun of Shantung, one of the greatest of modern Chinese scholars, whose commentary is embodied in recent editions of the Shuo Wên, states in his preface that writing began with pictures of things which appealed to the senses. These developed into abstract ideas, and these in turn gave rise to indefinable particles such as conjunctions and prepositions (classed by the Chinese under the general term of "empty symbols"). The same scholar gives numerous examples of this

¹¹ Chinese, following the Shuo Wên, consider this as originally the picture of an insect's sting. This will not account for the form 𠂇, and the author of the Shuo Wên adds that when men made nails of metal and wood, these were allied in form to a sting (𠂇). I prefer to consider the nail as the original basis of the sign.

development, and while he introduces some absurdities, yet in the main makes a plausible argument for his theory of the origin of the written language.

Many of these primitive pictographs are still in use, but so altered, owing to the present changed style of penmanship, that they are not recognizable until they are compared with the successive preceding forms. Take, for example, the modern symbol for "elephant" (象). How little it resembles that animal! But note the evolution of the symbol through extant earlier forms: 象 < 𪛗 < 𪛘 < 𪛙 < 𪛚 < 𪛛. To anyone accustomed to study orthographic changes, the proof is positive that 象 is only the original pictographic "elephant," with position altered for convenience in writing vertical lines. The same evolution may be discerned in the symbols for most of the animals known to the Chinese, as dog, sheep, cow, horse, deer, tiger, fish, snake, tortoise, toad, worm, bird, and swallow. The sign for "man" (Latin *homo*), 人, is plainly a picture, derived thus, 人 < 𠤎 < 𠤏 < 𠤐, the legs being apparently the only surviving members.

Plant life was also pictorially portrayed. 木 "wood" was originally 𣎵 "tree," showing branches and roots. 林¹² is two trees and signifies "forest" or "grove." 𣏟 "herbs" was once 𣏟, depicting leaves and twigs. 表 "indicator" can be traced back to 𣏟 a "line-tree" or "hedge," marking the boundary of a field, being a clump of bushes pictorially suggested.




















Inanimate objects came in for a full share of pictorial representation. 舟 "ship," in its modern form, is scarcely recognized as an ideogram, but trace it back thus, 舟 < 𦨭 < 𦨮 < 𦨯, and we begin to detect its likeness to a Chinese junk, though whether a side view, or that of a ship's compartments (𦨯), may be an unsettled point.

金 (kin) "metal" still approximates its oldest forms, as, 金 𥙹 𥙺, which probably refer to the process of smelting, being composed of two symbols for "fire" (火) or "intense heat" under a cover," (𠂇 or 𠂈), very suggestive of molten metal in the crucible.

Abstract ideas were also presented pictorially with considerable ingenuity. "East" being the "sun" (☉) rising behind a "tree" (木) thus, 𣎵 (now written 東); "West" was suggested by a "bird on its nest" (𪛗), the transition of which into the modern form was as follows¹³: 𪛗 > 𪛘 > 𪛙 > 𪛚 > 西. Birds seek their nests at sunset, hence the idea "West." "Determination" was 𣎵 formed from "issue" (lit. "sprout" 𣎵), and "heart" (心), hence "heart-sprout," "heart-issue," *i. e.*, "purpose," "determination."

¹² Still older forms of this show interlaced branches of trees.

¹³ Another old form is 𪛗.

"To look" was light streaming from the eye, thus,  (now written 見) based upon a peculiar notion still held by the Chinese that when blind "no light comes out of the eyes" (眼不出光). "Large" was a man on another's shoulders—a man above another—                 

井 *ching*, "a well," soon became 井, discarding the well mouth and retaining only the curb. It now appears as 井. The ancient division of land into nine plots, thus, 井, had for its symbol 井. This, from its resemblance to the symbol for "well," gave rise to the expression "well-field" in common parlance. Doubtless this had some influence in simplifying the sign for "well."

𠂔 *sī*, "retainer," became 司 (modern 司) by rejecting the significant sign 𠂔 (modern 𠂔) "bind." It passed through the meaning of "petty-officer" to that of the verbal sense "manage."

心 *hsin* "heart," originally a picture of that organ, is now merely 心.

𠂔 *kung* "together," originally two pairs of hands united, became 共.

𠂔 *kung* "fear" was at first "hands raised as in terror," but is now reduced to 𠂔 (used only in combination). Many of the earliest extant forms had already been contracted from more elaborate ideograms, now lost, thus rendering their original significance difficult to determine.

2. Expansion of Early Simple Forms.

At an early stage in the development of the language, confusion arose out of the coincidence in form of symbols having widely different meanings. Thus 十 *shih* "ten" gradually became 十, and coincided with an existing symbol 十 which meant "at" or "here." The latter was accordingly expanded to 在 *tsai* by the addition of 土 a sign of disputed significance. A like confusion arose between 十 "ten" and 十 an early contraction of 𠂔 *kia* (now 𠂔) "finger-nail." The latter resumed its more complex form.

𠂔 *tso* "left-hand"¹⁶ and 𠂔 *yu* "right-hand"¹⁶ seem to have been satisfactory signs till after B. C. 1000, when they became respectively 左 (左) and 右 (右). Why the sign 工 ("labor") should have been added to strengthen the idea of "left" is hard to say, unless the left-hand was once used to such an extent as to make it the important member for work. 口 "mouth" was added to emphasize "right-hand," possibly because that member was used in eating. Whatever may have been the significance of these additions, the fact remains that the older symbols were thus amended.

Another strange instance was that of 𠂔 or 𠂔 *tso*, "make," to which 人 "man" was added, thus, 𠂔 (modern 𠂔) as if to indicate that man is the prime *inventor*.¹⁷

¹⁶ Some writers in describing these signs have reversed them. The right hand naturally points toward the *left* and *vice versa*. This is plainly shown in the old forms for 右 and 左, viz., 𠂔 and 𠂔.

¹⁷ The sign 𠂔 is of very obscure origin. It resembles an inverted ax (𠂔) with stroke added. Possibly an ax or adz in position of chopping. This is a mere conjecture.

3. Artificial Alteration of Old Symbols.

The earliest recorded attempt to artificially reduce the heterogeneous written signs to a system was by one Chou (籒), of the eighth century, B. C., who became a literary authority in the state of Chou (周). His very flowery system of writing has since borne his name, being referred to in all Chinese works upon the history of the language as "Chou Wên" (Chou-writing).¹⁸

Following this, but of disputed date, was the catalogue of signs called *Er Ya* (爾雅). The next great effort to classify the existing symbols was by the author of the *Shuo Wên*, Hsü (許), whose posthumous lexicon appeared A. D. 120, as already stated. He classified all existing characters under 540 primitives, which gave rise to the modern classification under 214 primitives ("radicals"). This conventionalization of the written language forced many incongruous symbols into classes with which they had no etymological affinity. These isolated ideograms were artificially changed that they might be classified for ease of lexicography. A marked instance of this was the symbol 𣎵 *piao*, to which reference has been made above. This was originally the picture of a mulberry bush or other shrub used to mark the boundary of a field. It depicts a bunch of sprouts. Later it took the general meaning of "indicator" and to-day it is applied to any instrument which records or marks degrees, as a watch, barometer, cyclometer, etc. This interesting sign now appears under the "radical" or primitive 衣 "cloak" in the anomalous form 表, seemingly composed of a modified 主 "lord" and 衣 "cloak," neither of which signs have anything to do with its original form or meaning.

萬 *wan* ("myriad") is another case in point. It now is classified as if derived from 艹 "plants," but this is an artificial modification, for the oldest forms are 𧈧 and 𧈨, picturing some prolific creature as the scorpion or frog.¹⁹ The antennae of the scorpion or fore-legs of the frog have been confounded with 艹 "plants."

The modern character 魚 *yü*, "fish," happens to be itself a "radical," but has been so altered as to appear to contain the symbol 火 (modified form of 火), "fire." This is misleading, for the "fire" is only the fish's tail; thus 𩺰 > 𩺱 > 𩺲 > 𩺳 > 𩺴 > 魚.

The symbol for "swallow" (a bird) 燕 is analogous to that for "fish," but now is classified under the radical 火 "fire," contrary to its origin, the development of the pictograph having taken place as follows: 𩺰 𩺱 𩺲 𩺳 燕.

The above examples plainly show that the radical and phonetic system was an invention at a date long after the heterogeneously devised symbols had become current in writing, and even the compounding of signs had come into vogue.

¹⁸ This highly ornate style of writing was not generally adopted on account of the complexity of the symbols.

¹⁹ Analogous to the Egyptian use of the sign "frog" for 100,000.

4. MECHANICAL INVENTION OF NEW SYMBOLS.

This class of new characters forms by far the largest, comprising perhaps nine-tenths of the forty-five thousand symbols known to Chinese lexicographers. Ten thousand signs is an ample number to put to the credit of the Chinese language at the beginning of the Christian Era. This roughly marks the date when the mechanical multiplication of characters became excessive. The process was simple, that of combining existing forms according to the conventional system of radicals and phonetics. Indeed, for purposes of etymology three thousand symbols are all that need be examined, the artificial combination of signs having been begun as early as 500 B. C.

In every branch of industry new usages were requiring new names. This lack was supplied by the simple, though often clumsy, union of two or more existing signs, usually annexing a "radical" to suggest the nature or material of the new thing. Most of these new characters were short-lived, and to-day the basis of the written language, as used by scholars, is still the few thousand symbols of the classical period (B. C. 500-200).

ERRONEOUS DEDUCTIONS FROM THE MODERN STYLE OF CHINESE WRITING.

Mistakes in comparative orthography frequently occur by drawing conclusions from the modern Chinese "square-character," which has so far departed from the original pictographic style as to be an unsafe guide to the casual observer. Occasionally symbols are found, which to-day approximate their originals more closely than do the intermediate "seal characters."

A few examples may be cited of such pictographs as have passed from a primitive angular style through the rounded form of the "seal character" into the modern "square-character," in which form they coincide with the original shape. Take the modern symbol 田 *t'ien*, "field." Formerly it was 田, but originally it was 田, a subdivided square farm. 口 *wei*, "enclosed area," was originally, as now, a square, but was long written thus 口, when curved lines prevailed. But in general it is unsafe to use the modern style of writing for philologic deductions.

The following will serve as examples of the misleading nature of modern forms:

The symbol 木 *mu*, "tree," might suggest a rooted tree projecting above the ground, and, indeed, has been frequently so interpreted, but the original form, 木 or 木, shows a tree with branches and roots.

朋 *p'eng*, "friend," looks as if it were twin moons (月) or, as has been actually inferred, the duplicated sign for "flesh."²⁰ But in fact this symbol is a contraction of a more complex form 𠂔, "a pair of birds," a happy symbol of "friendship."

²⁰ 肉, "flesh," in combination usually appears as 月. Some have supposed 朋 to have been 𠂔, "a pair of shells," but I find no authority for such a derivation.

A certain writer has assumed the sign 日 to be the original of 日, "sun," and on this erroneous hypothesis he makes the imaginary sign 日 to correspond to "the trident of the three seasons of Orion." Had he noticed that 日 was once 日, such a conclusion would have been impossible.

必 *pi*, "ought," a sign of duty or necessity, looks like "heart" (心) cut by a stroke. Imagination might work out a theory based upon the heart cut or pricked by a sense of duty. No such psychological process is even hinted at by the early forms of this character, which are 𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚. The last of these enigmatic forms (𠂚) is the "small seal" character of the Han Dynasty, which is the nearest chronologically to the modern "square character" 必. The two vertical curved lines of the older form correspond to the right and left dots of the present form, while the part 𠂙 has now become 𠂚, the central portion of the modern symbol. The resemblance to "heart" is thus merely accidental. None of the old forms have any suggestion of 𠂚, which is the old writing of 心, "heart."²¹

Incongruity Between Form of Symbol and Meaning.

Let us now glance at another phenomenon of orthographic evolution, the enigmatic form and sense of many Chinese symbols.

Certain modern forms have such a variety of unrelated and conflicting meanings as to raise the suspicion that they present under one form a common resultant from several different roots. Thus 泰 *t'ai*, "lofty, large," is defined in the Shuo Wen as "slippery." A comparison of the old forms shows a divergence, as we go back, toward two separate roots, *viz.*, 𣎵, which is three times the sign 大, "large," forming an intensive signifying "very great," and 𣎵, composed of "clay" 土, "hands" 𠂔, and "water" 𠂚, a very appropriate symbol for "slippery." The modern symbol contains elements of both of these roots, though it retains only the meanings derived from its root 𣎵. It is safe to conclude that 泰 *t'ai* is a composite of both of the old symbols described.

The sign 𣎵 *jüe* means "harmonious," and also "a certain mythical tree." These apparently incongruous definitions can be reconciled when we find among the old forms 𣎵, three hands together, *i. e.*, "harmony." Again, we encounter 𣎵, which is a symbol of vegetation and suggests the "tree," of which 𣎵 *jüe* is the name. These both coalesced in 𣎵 and so give us the one symbol from the two widely different roots.

𣎵 *tang*, means "ought," "count," "considered," "to pawn," to "obstruct,"

²¹ There is a striking analogy in some of the old forms of 必 with those of 兆 *chao* "omen," *viz.*, 𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚, supposed to be lines on tortoise shell used for divination.

etc., etc. The phenomena exhibited in its old forms lead us to suspect that it, too, is an incongruous composite from more than one root.

The character 治 (*Chih*) is the name of a river, and also means "to govern," "to control." The oldest forms show confusion of origin. 𣶒 plainly designates a river, 𣶒 being an old form for 𣶒 "stream," but 𣶒, 𣶒, 𣶒, also occur as synonyms, and are analogous to 𣶒 (now 司 "to govern"). A possible conclusion is that these varied forms have coalesced in 治, which retains the several meanings of its components.

Just as in other languages, the early juggling with orthographic signs has led to puzzles in the shape of monographic signs which are the despair of the philologist, unless he can recover the lost key.

A curious phase of this juggling with writing-signs appeared at an early date in the development of the Chinese language. I refer to the habit of reversing or inverting an existing sign to signify its opposite in meaning. This forms a distinct class of mechanically devised symbols.

The process may be illustrated thus: Having accepted an English word "hard" as descriptive of unyielding substances, we might have adopted "drah" (the reversed spelling of "hard") as suitable for the opposite meaning "soft." Or, being familiar with the meaning of "child," we might have reserved it to signify a child of good conduct, and then have written "𠂔𠂔𠂔" (letters inverted) to mean a "prodigal son" who has turned normal conditions upside down. Such a conception actually seized the ancients in China when they represented "unfilial" by 𡗗 (now written 𡗗 *l'u*), the inverted character 𡗗 for "son" (now written 子 *tzü*). Another instance is that of the now obsolete sign 𠂔 *i* which was formerly written 𠂔 and signified "to turn back." It is the reversed symbol 𠂔 (身 *shen*) for "body," and hence was considered appropriate for the idea of "about face."

𠂔 (now twisted into 𠂔) means "deficient," and in form it is the reverse of 𠂔 *chéng* "exact," the latter being the older symbol. Again, having become familiar with the sign 𠂔 (now altered to 𠂔 *chüe*) as meaning "sever," depicting "cut silk" (𠂔), it was little short of an inspiration that led some scholar to adopt the reverse 𠂔 for the idea of "connect," a symbol now enlarged to 𠂔 *ki*.

The effort to construct ideographs for the negatives "no," "not," "not yet," "without" and "do not," seems to have taxed the ingenuity of the ancient sign-

²² We have in this form a survival of an old variant written 𠂔 composed of "silk," "knife" and "knot" equally suggestive of "cutting." It is further curious to note, among the old forms of 𠂔 *ki*, "to connect," several which seem to be 𠂔 with variations. This may be 𠂔 *fei*, "not," and 𠂔, "sever," which would be another way of reversing the meaning of the sign.

makers of China, as will be seen by noting the special list of negatives (see Plate XXVIII.).

The most complicated of all these is the sign 𠂇 "Hu," "minus," "without." In its modern garb it suggests a likeness to 血 *hsüe*, "blood," and 火 *huo*, "fire." In fact, it is connected with neither of these, though for convenience it is classed under the latter. Taking the old form 𠂇 as a means of comparison, we find the upper part (𠂇) has been condensed into 𠂇, leaving the "two trees" (𠂇) as the origin of the base of the modern symbol 𠂇. The Shuo Wên defines it as "lost" probably from the sign 亡 in many old forms, which has that meaning. The inference by the commentators of the Shuo Wên is, "'man' (亻) 'lost' (亡) in the 'woods' (𠂇) hence 'missing' 'minus.'" This is a far-fetched explanation and fails to account for an essential part of the old symbol 𠂇²³.

The list of pictographs and ideograms represented in Plates I.-XXIX. is neither complete nor strictly logical in arrangement. They have been selected somewhat at random to illustrate the pictorial nature of the language. Many of the symbols given will not be found in the current Chinese-English dictionaries, for the obvious reason that these works are abridged, excluding many obsolete signs which, however, played an important part in the early development of the written language. I have tried to give the original meanings (where ascertained), which often seem remote from their modern significance. No attempt has been made to indicate the old pronunciation, which forms a different branch of philology from that herein discussed. I have followed, in the main, the Wade system of Romanization, with a few changes which seem expedient in view of the poverty of sounds in the Peking Dialect, upon which Sir Thomas Wade based his system.²⁴ I have departed from this system in distinguishing between the two initial sounds "ch" and "k," which coalesce in Pekingese, and have introduced a few minor changes noted in the key.

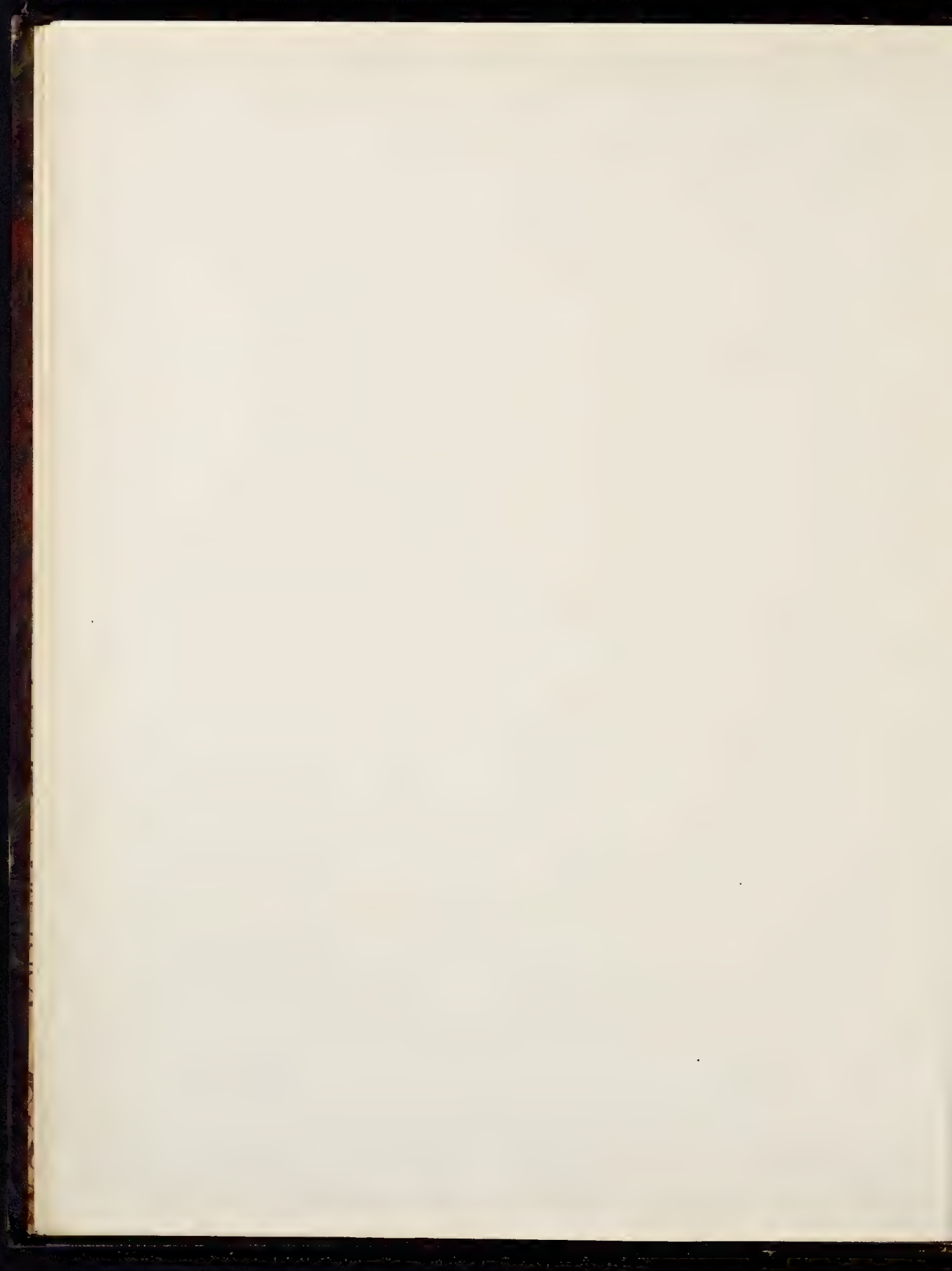
Of the many systems of Romanization in vogue, that by Sir Thos. Wade is the most widely known. It is the standard of pronunciation used by the British Consular Body, by the Chinese Customs and Postal Service, and by Dr. Herbert Giles in his Anglo-Chinese Dictionary. It is also used largely by contributors to the Journals of the Royal Asiatic Society. This has naturally given wide circulation to Wade's system, and is sufficient reason for its adoption in this paper. The changes introduced have been due partly to the author's choice, and partly to suggestions made by others.

²³ See note at Plate XXVIII.

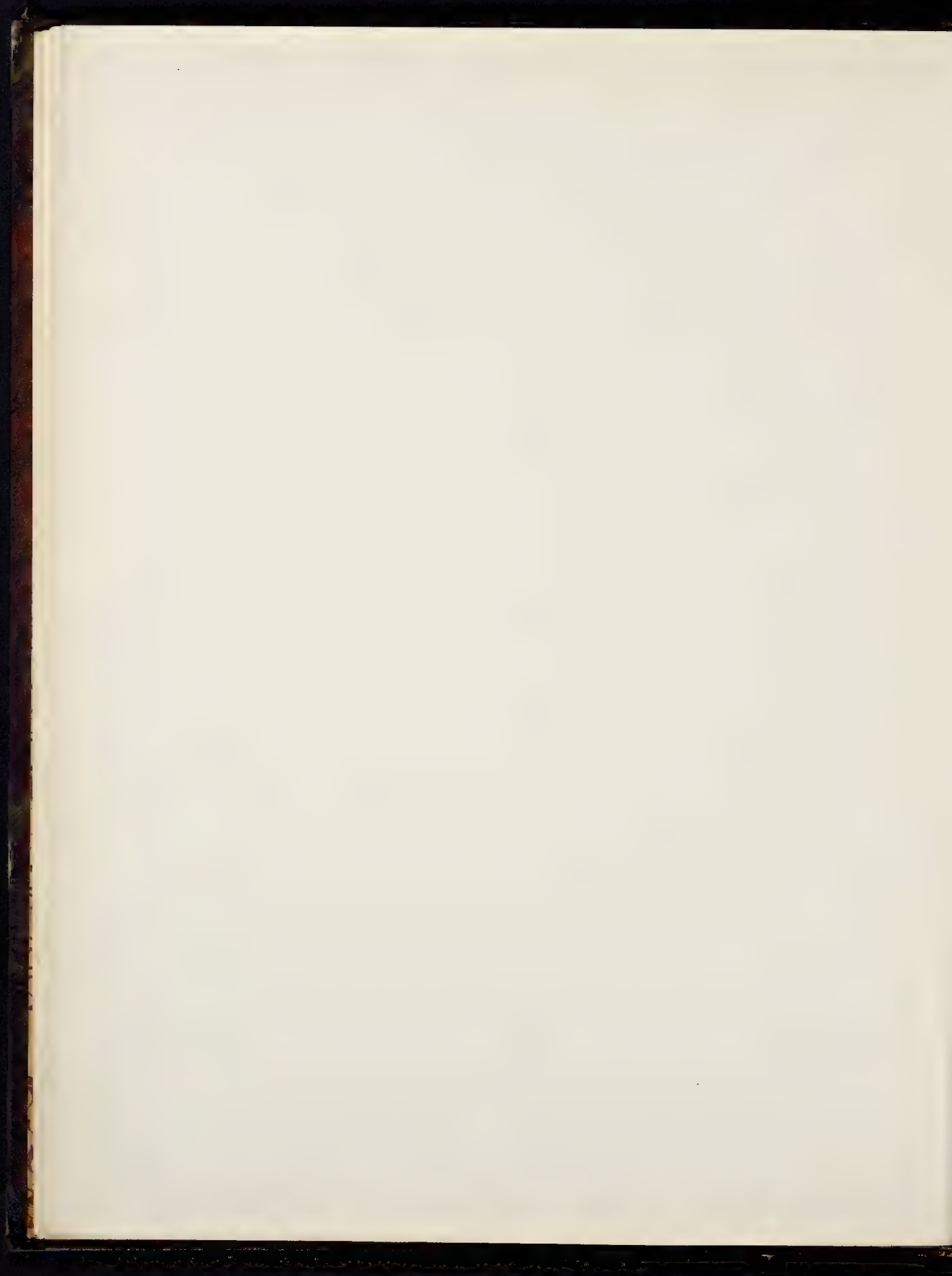
²⁴ A comparison of the dialectic variations in sounds—especially the old sounds—will show the inadequacy of Wade's System to indicate them.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
1 Elephant, Image, <i>hsing</i> .	象	豕	象	𪛗 𪛘 𪛙 𪛚 𪛛 𪛜 𪛝 𪛞		Shuo Wen: "Large beast in Kiangnan, with long proboscis and tusks. A picture." Ivory carving suggests 'image.'
2 Tiger, <i>ho</i> .	虎	虍	𪛟	𪛠 𪛡 𪛢 𪛣 𪛤 𪛥 𪛦 𪛧		Rude outline of a tiger.
3 Stag, <i>lu</i> .	鹿	鹿	𪛨	𪛩 𪛪 𪛫 𪛬 𪛭 𪛮 𪛯		
4 Horse, <i>ma</i> .	馬	馬	𪛰	𪛱 𪛲 𪛳 𪛴 𪛵 𪛶 𪛷 𪛸		
5 Ox, cow, <i>niu</i> .	牛	牛	𪛹	𪛺 𪛻	𪛼	Suggests a horned animal.
6 Ram, sheep, <i>yang</i> .	羊	羊	𪛽	𪛿 𪛾	𪛿	Outline of ram, with horns prominent.
7 Dog, cur, <i>kun</i> .	犬	犬	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿	𪛿	Animal with curled tail (like Chinese cur of to-day).
8 Fish, <i>yu</i> .	魚	魚	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿		
9 Toad, <i>ain</i> .	𪛿	𪛿	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿	𪛿	Original form is deduced from the extant forms.
10 Tortoise, <i>kwai</i> .	龜	龜	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿		Original form is deduced from the extant forms.
11 Worm, insect, <i>chung</i> .	虫	虫	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿	𪛿	Worm with convolutions.
12 Long-tailed bird, <i>niao</i> .	鳥	鳥	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿	𪛿	
13 Short-tailed bird, <i>chui</i> .	隹	隹	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿		
14 Swallow, <i>yen</i> .	燕	火	𪛿	𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿 𪛿		Flying bird with forked tail.

CHINESE IDEOGRAPHS.



Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
15 Phoenix, <i>fu</i> .	鳳	鳥	鳳	鳳 鳳 鳳 鳳		Originally a picture of the phoenix, but now a bird's head and <i>bird</i> radical.
16 Unicorn, <i>chui</i> .	𪚩	𪚩	𪚩	𪚩 𪚩		Original is deduced from extant forms.
17 Rhinoceros, <i>hsi</i> .	兕	儿	𪚩	𪚩 𪚩 𪚩 𪚩		
18 Pig, <i>tau</i> .	豕	豕	豕	𪚩 𪚩 𪚩 𪚩		Rude picture of a pig.
19 Wild beast, <i>shou</i> .	獸	犬	獸	𪚩 𪚩 𪚩 𪚩		Sign suggesting a beast, with <i>animal</i> radical added later.
20 Raven, <i>wu</i> .	烏	火	烏	𪚩 𪚩 𪚩 𪚩		Derived from No. 12, the raven being perhaps the most common of long-tailed birds.
21 Mouse, <i>shu</i> .	鼠	鼠	鼠	𪚩 𪚩 𪚩		Rude picture of a rodent. Shuo Wen: "General name for burrowing vermin."
22 Man (generic), <i>jen, yin</i> .	人	人	人	𪚩 𪚩 𪚩 𪚩		Equivalent to the Latin " <i>homo</i> ."
23 Man (male), <i>nan</i> .	男	田	男	𪚩 𪚩 𪚩 𪚩		"Weedy-field" 田 and No. 48, "muscle," suggesting man's labor.
24 Woman, <i>nü</i> .	女	女	女	𪚩 𪚩 𪚩 𪚩		Human figure with bust prominent.
25 Mother, dam, <i>mu</i> .	母	母	母	𪚩 𪚩 𪚩 𪚩		Woman with paps prominent. (Used also of animals.)
26 Son, child, <i>tsü</i> .	子	子	子	𪚩 𪚩 𪚩 𪚩		Male infant
27 Son, <i>ér</i> .	兒	儿	兒	𪚩 𪚩 𪚩		Shuo Wen: "Form of child's head." (Synonym of last.)
28 Human body, <i>shen</i> .	身	身	身	𪚩 𪚩 𪚩 𪚩		Outline of the body with "man" above it.



Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
29 Head, <i>shou</i> .	首	首	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Outline of face with hair above.
30 Face, <i>miu</i> .	面	面	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Original is deduced from extant forms.
31 Eye, <i>mu</i> .	目	目	目	目 目 目 目 目 目	目	Oblique eye (peculiar to the Chinese race).
32 Ear, <i>er</i> .	耳	耳	耳	耳 耳 耳 耳 耳 耳	耳	Outline of the human ear.
33 Nose, <i>pi</i> .	鼻	鼻	鼻	鼻 鼻 鼻 鼻 鼻 鼻	鼻	Picture of the nose, with phonetic 𠂔 "pi" added later.
34 Mouth, <i>k'ou</i> .	口	口	口	口 口 口 口 口 口	口	Shuo Wen: "That with which man eats and speaks. A picture."
35 Hair, <i>mau</i> .	毛	毛	毛	毛 毛 毛 毛 毛 毛	毛	Possibly depicts a hairy tail.
36 Hand, <i>shou</i> .	手	手	手	手 手 手 手 手 手	手	Five fingers.
37 Foot, <i>tsu</i> .	足	足	足	足 足 足 足 足 足	(?)	Contains No. 110 "stop." Descriptive sign, not pictorial.
38 Whiskers, <i>er</i> .	而	而	而	而 而 而 而 而 而	而	Shuo Wen: "Cheek-hair." Rude picture of whiskers. Now used only as a disjunctive particle.
39 Waist,* <i>wish, yau</i> .	要	要	要	要 要 要 要 要 要	要	(See note.)
40 Hair of the head, <i>pieu</i> .	髮	髮	髮	髮 髮 髮 髮 髮 髮	髮	Descriptive symbol composed of two signs "long" and "feathers."
41 Heart, <i>hsin</i> .	心	心	心	心 心 心 心 心 心	心	"Heart" showing ventricles.
42 Finger-nail, <i>kia</i> .	甲	甲	甲	甲 甲 甲 甲 甲 甲	甲	Usually used as cycle-sign, being first of the "Ten Stems."

CHINESE IDEOGRAPHS.

* The original here given is an actual form. Figure with arms akimbo, hence "waist." This sign was early adopted for "yao," meaning "wish," and so the *flesh* radical was added to strengthen its old meaning "waist," thus 腰.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
43 Finger joint, inch, <i>ts'au</i> .	寸	寸	𠂇	𠂇 𠂇	𠂇	Fingers with short stroke suggesting "joint."
44 Claw, talons, <i>chiao</i> .	爪	爪	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Shuo Wen: "Nails of finger and toe."
45 Wings, <i>gü</i> .	羽	羽	羽	羽 羽 羽	羽	Pair of wings, or long feathers.
46 Form, appearance, <i>mo</i> .	兒	白	兒	兒	兒	
47 To gape, <i>k'au</i> .	口	口	口		口	Open mouth. Cf. No. 34.
48 Sinew, strength, <i>li</i> .	力	力	力	力 力 力 力 力 力 力 力	力	Overlapping muscles.
49 Eyebrows, <i>mo</i> .	眉	目	眉	眉 眉 眉	眉	Eye with eye-brows.
50 Horn, angle, <i>lu</i> , <i>kiao</i> .	角	角	角	角 角 角	角	Earliest forms are inverted.
51 Tooth, molar, <i>mo</i> .	牙	牙	牙	牙 牙 牙 牙 牙 牙 牙 牙	牙	Probably shows the grinding surface of a molar.
52 Front teeth, <i>ch'i</i> .	齒	齒	齒	齒 齒 齒 齒 齒 齒 齒 齒	齒	Mouth showing teeth. Phonetic was added later.
53 Backbone, <i>lu</i> .	呂	口	呂	呂 呂 呂 呂	呂	Vertebrae.
54 Flesh, <i>ju</i> .	肉	肉	肉	肉 肉	肉	Sign suggesting a mass of flesh.
55 Blood, <i>hsue</i> .	血	血	血	血	血	Shuo Wen: "Sacrificial blood in a dish."
56 Tongue, <i>shü</i> .	舌	舌	舌	舌 舌 舌 舌	舌(?)	Tongue protruding. Older forms than these might suggest the original.

CHINESE IDEOGRAPHS.

* Depicts the human form, especially the face (contracted to the sign for "nose"), which now coincides with 𠂇 "pai" by further contraction. Its special significance is "individuality," "decorum."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
57 Worm, winding, <i>yu</i> .	巴	己	𠂔	𠂔 𠂔 𠂔	𠂔	Closely allied to No. 11.
58 Right hand, also <i>yu</i> .	又	又	𠂔	𠂔 𠂔	𠂔	<i>Cf.</i> No. 66.
59 Grass-hopper, <i>chung</i> .	蚱	虫	𧈧	𧈧 𧈧 𧈧 𧈧 𧈧	𧈧	"Multitude" (now contracted) and "insects."
60 Eggs, <i>huan</i> .	卵	尸	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Shuo Wen: "Eggs of all oviparous creatures." Also means "testicles."
61 Corpse, <i>shih</i> .	尸	尸	𠂔	𠂔 𠂔	𠂔	Sign for man recumbent. (Now 44th radical of an incongruous group.)
62 Feathers, stripes, <i>shan</i> .	彡	彡	彡		彡	Sign suggesting feathers. Used only in combination. <i>Cf.</i> No. 40.
63 To fly, <i>fei</i> .	飛	飛	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Bird flying.
64 King-fisher, <i>ts'ui</i> .	翠	羽	𠂔	𠂔 𠂔 𠂔	𠂔	Descriptive sign from "feathers" and "cloak" referring to plumage.
65 Folded hands, <i>ch'ia</i> .	扌	扌	𠂔	𠂔	𠂔	Hands clasped.
66 Right hand, <i>yu</i> .	右	口	𠂔	𠂔 𠂔 𠂔	𠂔	Originally same as No. 58, with No. 34 added.
67 Left hand, <i>tsu</i> .	左	工	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Sign for "labor" has been added to this.
68 Friend, <i>yu</i> .	友	又	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Hands extended in friendly greeting.
69 Companion, <i>p'eng</i> .	朋	月	𠂔	𠂔 𠂔 𠂔 𠂔	𠂔	Shuo Wen: "Phoenix." Probably a pair of birds, though many consider it <i>one</i> only.
70 Crowd, <i>chung</i> .	眾	目	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Three men," to which an obscure sign was added.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
71 Sun, day, <i>jī</i> .	日	日	日	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Sun, with possibly a sun-spot. Coincides with Egyptian 𠄎.
72 Moon, month, <i>yue</i> .	月	月	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Crescent." Cf. No. 131.
73 Stars, <i>xing</i> .	星	日	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Three stars, to which a phonetic has been added.
74 Morning, <i>tan</i> .	旦	日	旦	𠄎 𠄎 𠄎 𠄎	𠄎	Sun just above the horizon.
75 Crystal, <i>ching</i> .	晶	日	晶	𠄎 𠄎 𠄎	𠄎	Triple sun, as when refracted by a prism.
76 Spring, <i>ch'un</i> .	春	日	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Sprouts and buds started by the sun.
77 Bright, <i>ming</i> .	明	日	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Moon-lit window (or) sun and moon. Probably of double origin.
78 Heaven, sky, <i>t'ien</i> .	天	大	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	A sign of obscure meaning, but probably symbolic of deity.
* Earth, (as producer), <i>ti</i> .	地	土	地	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Earth" 土, and 𠄎 symbol of "female principle," Mother-earth.
Earth, soil, ground, <i>t'u</i> .	土	土	土	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Supposed to be a sprout springing out of the ground.
81 Fire, <i>huo</i> .	火	火	火	𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Rising flames.
82 Metal, <i>kin</i> .	金	金	金	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Crucibles covered, or intense heat covered, as in smelting.
83 Burn, <i>fen</i> .	焚	火	焚	𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Trees burning. Two last are variants being "fire" with phonetics.
84 Water, <i>shui</i> .	水	水	水	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Ripples on water. (Coincides with Egyptian 𠄎.)

CHINESE IDEOGRAPHS.

* The three last forms are variants based on "earth," "hill," and "water," of obvious significance.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
85 River, <i>ch'uan</i> .	川	川	川	川	川	“Rivulet.” “Stream thirty miles long.” “River.”
86 Ice, <i>puang</i> .	氷	氷	氷	氷 氷 氷 氷	氷	Cracks or wrinkles in ice
87 Water spring, <i>ch'uan</i> .	泉	水	泉	泉 泉 泉 泉	泉	Water issuing from a pool or vent.
88 Pool, abyss, <i>yu</i> .	淵	水	淵	淵 淵 淵 淵	淵	Picture of a pool, to which the <i>water</i> radical has been added.
89 Rain, <i>yü</i> .	雨	雨	雨	雨 雨 雨 雨	雨	Rain drops under arch of heaven modified to resemble “sky.”
90 Cloud, <i>yün</i> .	雲	雨	雲	雲 雲 雲 雲 雲 雲	雲	Wavy clouds with sign “above,” altered to “rain.”
91 Thunder, <i>lei, lui</i> .	雷	雨	雷	雷 雷 雷 雷	雷	Symbolic of reverberation of thunder. <i>Rain</i> radical was added later.
92 Lightning, <i>shen</i> .	電	雨	電	電 電 電 電	電	Thunderbolt, to which “rain” has been added.
93 Hill, <i>shan</i> .	山	山	山	山 山 山 山 山 山	山	Three peaks. Cf. Egyptian (a coincidence).
94 Natural mound, <i>ts'ao</i> .	丘	一	丘	丘 丘 丘 丘	丘	Eminence smaller than “hill.” (Cf. No. 93.)
95 Cliff, <i>hwa</i> .	厶	厶	厶	厶	厶	Shuo Wên: “Rock on a hill under which men may dwell.”
96 Stone, rock, <i>shih</i> .	石	石	石	石 石	石	Perhaps rock-strata, or stone falling from a cliff.
97 Tree, wood, <i>mu</i> .	木	木	木	木 木 木 木	木	Shuo Wên: “From ㄣ plant with roots below. Symbol for all wooden things.”
98 Grove, <i>lin</i> .	林	木	林	林 林 林 林	林	Interlaced branches, simplified into “two trees.”

CHINESE IDEOGRAPHS.

*This is also the original of 神 *shen* “deity.” After much research I am inclined to consider these as depicting lightning, which became the sign for “deity” from superstitious dread of lightning. Later the radicals 示 and 雨 were respectively added to distinguish the two meanings.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms	Probable Original.	Remarks.
99 Flowers, <i>pu'.</i>	𣎵	木	𣎵	𣎵 𣎵	𣎵	Shuo Wên: "General term for flowers."
100 Outer husk of grass or grain, <i>fên.</i>	𣎵	木	𣎵		𣎵	From 𣎵 "grass" and sign for husks peeled off.
*Thrifty growth, <i>pu'.</i>	𣎵	木	𣎵		𣎵	Obsolete, except in combination.
102 Difficult, <i>chên.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵	𣎵	Shuo Wên: "Difficult, like a sprout forcing its way through the ground."
103 Plants, <i>ch'ê.</i>	𣎵	𣎵	𣎵		𣎵	Used only in combination. General sign for plants.
104 Grass, leaves, <i>ts'ao.</i>	𣎵	𣎵	𣎵	𣎵 𣎵	𣎵	Later enlarged to 𣎵 (𣎵) by adding a phonetic.
105 Flower, <i>hua.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	Picture of a flower, contracted to 𣎵 and phonetic 𣎵 added. Cf. No. 106.
106 Flower, glory, <i>hua.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	A gorgeous flower. Closely allied to No. 105, but considered a separate primitive by Shuo Wên.
107 †To issue, <i>ch'ü.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	
108 †Source, of, <i>chih.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	
109 To produce, to bear, <i>shêng.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	A sprout further developed than Nos. 107 and 108, as having reached maturity.
110 To stop, <i>chih.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵	𣎵	Sprout impeded in its growth, hence "stop." Analogous to Nos. 107 and 108.
111 Straight, exact, <i>ch'ü.</i>	𣎵	𣎵	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	Perhaps from "sprout" and "upward." Normal growth. See No. 287.
112 Luxuriant, <i>fêng.</i>	𣎵	𣎵	𣎵	𣎵	𣎵	A thrifty plant. Related to No. 109.

CHINESE IDEOGRAPHS.

* Resembles No. 100, but Shuo Wên considers it of separate origin.

† These two symbols had a common origin. No. 107 has retained its original sense, *viz.*, "to sprout," "issue." No. 108 has become a possessive sign like "of," derived from the idea "source." Both were originally "a sprout from the ground."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
113 Herbs, <i>hu</i> .	卉	艸	𦰩	𦰪 𦰫	𦰬	General term for "herbs." No distinguishing feature.
114 Luxuriant, <i>guy</i>	英	艸	榮	榮	𦰭	Allied to No. 115, <i>q. r.</i>
115 Jungle, rude, <i>ming</i> .	莽	艸	莽	𦰮 𦰯 𦰰	𦰱	"Plants" and "large" repeated, modified to 犬 "dog."
116 * Leeks, <i>kiu</i> .	韭	韭	韭	韭 韭	韭	Picture of growing leeks.
117 Bamboo, <i>chu</i> .	竹	竹	𦰲	𦰳 𦰴 𦰵 𦰶	𦰷	Pendent bamboo leaves.
118 Growing crops, <i>ho</i> .	禾	禾	禾	𦰸 𦰹 𦰺 𦰻 𦰼 𦰽	𦰾	One or more stalks of grain, with head and leaves.
119 Growing rice or millet, level, <i>ch'i</i> .	齊	齊	齊	𦰿 𦱀 𦱁 𦱂 𦱃 𦱄 𦱅 𦱆 𦱇	𦱈	Row of grain stalks with ripe heads. "Level," from even height of grain.
120 Fruit, result, <i>kuo</i> .	果	木	果	𦰽 𦰾 𦰿 𦱀 𦱁 𦱂	𦱃	Shuo Wên: "Depicts fruit on a tree."
121 East, <i>tung</i> .	東	木	東	𦱄 𦱅 𦱆	𦱇	Sun rising behind a tree.
122 West, <i>hsi</i> .	西	西	𦱈	𦱉 𦱊 𦱋 𦱌 𦱍 𦱎 𦱏	𦱐	Shuo Wên: "Bird on nest at sunset." Not related to its radical 西.
123 Land-mark, indicator, <i>piu</i> .	表	衣	表	𦱑 𦱒 𦱓 𦱔	𦱕	Clump of mulberry or other bushes to mark bounds of a field.
124 Shelled rice or millet, <i>mi</i> .	米	米	米	𦱖 𦱗 𦱘 𦱙 𦱚	𦱛	Depicts shelled grain. (Not used of growing grain.)
125 Thorn, <i>ts'ü</i> .	束	木	束	𦱜 𦱝 𦱞	𦱟	Thorns 乂 on a tree.
126 Buck-thorn, or jujube tree, <i>tsao</i> .	棗	木	棗	𦱟 𦱠 𦱡	𦱢	Thorn duplicated.

CHINESE IDEOGRAPHS.

* Shuo Wên puns on this: "A vegetable of perennial (kiu) growth, hence called 'kiu.' The form of the plant above the ground."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
127 Chestnut, <i>li</i> .	栗	西	栗	栗 栗 栗 栗 栗 栗 栗	栗	Chestnut burs on a tree. (Not related to its radical.)
128 Mulberry tree, <i>sang</i> .	桑	木	桑	桑 桑 桑 桑 桑	桑	Shuo Wen: "The tree whose leaves silkworms eat." Leaves on a tree.
129 Year, <i>no'u</i> .	年	干	年	年 年 年 年 年 年 年 年 年 年	年	These two signs are closely related, but are obscure in origin. No. 129 may be "crops," and "thousand." No. 130 may be "crops" and "son."
130 Season, <i>lu</i> .	季	子	季	季 季 季 季 季 季 季 季 季 季	季	
131 Evening, <i>hoi</i> .	夕	夕	夕	夕 夕 夕 夕 夕 夕 夕 夕 夕 夕	夕	New moon at evening. Cf. No. 79.
132 Shell, value, <i>pe</i> .	貝	貝	貝	貝 貝 貝 貝 貝 貝 貝 貝 貝 貝	貝	Bivalve shell. Shuo Wen: "Picture of a sea-shell. . . . 'Ancients exchanged shells as money.'"
133 * Salt, <i>lu</i> .	鹵	鹵	鹵	鹵 鹵 鹵 鹵 鹵 鹵 鹵 鹵 鹵 鹵	鹵	Earth-basins for evaporating salt.
134 Silk, <i>mi</i> .	糸	糸	糸	糸 糸 糸 糸 糸 糸 糸 糸 糸 糸	糸	Twist of silk, or possibly the larva of silk cocoon familiar to the ancient Chinese.
135 Silk thread, <i>si</i> .	絲	絲	絲	絲 絲 絲 絲 絲 絲 絲 絲 絲 絲	絲	Derived from No. 134.
136 Vapor, <i>li</i> .	气	气	气	气 气 气 气 气 气 气 气 气 气	气	Sign suggesting rising vapor.
137 Steam, <i>li</i> .	氣	氣	氣	氣 氣 氣 氣 氣 氣 氣 氣 氣 氣	氣	Steam from <i>pho</i> 火, or mist from <i>sun</i> 日.
138 Signal, ticket, <i>pe'oto</i> .	票	示	票	票 票 票 票 票 票 票 票 票 票	票	Smoke above "fire." Ancient method of signalling in China.
139 † Mirage, <i>ku'o</i> .	幻	一	幻	幻 幻 幻 幻 幻 幻 幻 幻 幻 幻	幻	Undulating air.
140 Light, flame, <i>huang</i> .	光	儿	光	光 光 光 光 光 光 光 光 光 光	光	"Man" bearing "torch." (Variants show other roots containing "sun" and "fire.")

CHINESE IDEOGRAPHS.

* Chinese obtain salt by evaporation from large, square, shallow pools upon the alkali plains. This sign is either a picture of such pools or basins, or possibly suggests a field with patches of alkali. A more complex symbol is now used instead of this.

† Shuo Wen: "Rising air tending to expand, but obstructed as it curls upward."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original	Remarks.
141 Roof, <i>chien</i> .	山	山	𡵓	𡵓 𡵓 𡵓 𡵓 𡵓 𡵓	𡵓	A house. (Used only in combination.)
142 Enclosure, <i>wei</i> .	口	口	口	𠂔 口	口	Now written 囗 with phonetic added.
143 Shed, <i>yen</i> .	广	广	广	𠂔	𠂔	Building open on one side
144 Palace, <i>kung</i> .	宮	山	宮	𡵓 𡵓 𡵓 𡵓 𡵓	𡵓	Hall with steps (or) throne. (Not "two mouths" under "roof," as usually defined.)
145 Window, <i>kiung</i> .	囧	口	囧	囧 囧 囧 囧 囧	囧	Latticed window of varied design.
146 Park, <i>yu</i> .	囿	口	囿	囿 囿	囿	"Field" full of "trees." Now altered, with 有 <i>yu</i> as phonetic.
147 Pig-sty, <i>huan</i> .	豕	口	豕	豕 豕	豕	Shuo Wên: "Picture of a pig in a pen."
148 Prison, <i>yü</i> .	圜	口	圜	圜	圜	Shuo Wên: "Prison. Enclosure for criminals." (Shows cells and corridor.)
149 Map, seal, <i>tu</i> .	圖	口	圖	圖 圖 圖 圖 圖 圖	圖	Sign suggesting a map or diagram. (Embodies No. 338.)
150 Treasury, store-house, <i>k'u</i> .	庫	广	庫	庫 庫	庫	"Cart" under a "shed."
151 Kitchen, <i>ch'u</i> .	廚	广	廚	廚 廚	廚	"Dish" and other objects, with "hand" under a "shed."
152 Well, cistern, <i>ching</i> .	井	二	井	井 井 井 井	井	Well with curb.
153 Brick-wall, <i>gian</i> .	垣	土	垣	垣 垣 垣 垣	垣	Layers of brick, with "clay" 土 added, to suggest the material.
154 Bed, <i>ch'uang</i> .	床	爿	床	床 床 床	床	Shuo Wên considers this a contraction of 牀, but it is rather the original form.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
155 Dish, <i>min.</i>	皿	皿	皿	𠂔 𠂔 𠂔 𠂔	𠂔	A common ancient dish was shaped thus 𠂔.
156 Stemmed dish, <i>tau.</i>	豆	豆	豆	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Actual form of the vessel as seen in an exhumed specimen.
157 Sacrificial vessel, <i>ti.</i>	豐	豐	豐	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Vessel with viands or flowers. Cf. No. 156.
158 Wine jar, pottery, <i>fou.</i>	缶	缶	缶	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Wine jar with sealed lid secured by cords (as now in China).
159 Willow basket, <i>k'ü.</i>	𠂔	𠂔	𠂔	𠂔	𠂔	Shuo Wên: "Picture of a willow cooking vessel." (Distinguish from 𠂔 k'an.)
160 Dipper, <i>tau.</i>	斗	斗	斗	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Now used to designate "peck measure." Cf. No. 188. Originally a dipper.
161 Spoon, <i>pi.</i>	匕	匕	匕	𠂔 𠂔	𠂔	Rude outline of a spoon.
162 Cover, lid, <i>t'o.</i>	一	一	一	𠂔 𠂔 𠂔	𠂔	Used only in combination.
163 *Fork, <i>ya.</i>	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔 "wood" was added and again discarded.
164 Knife, <i>tau.</i>	刀	刀	刀	𠂔 𠂔	𠂔	A knife blade.
165 Net, <i>wang.</i>	𠂔	𠂔	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Mesher of a net. Later 𠂔 was added as phonetic.
166 Cloak, <i>i.</i>	衣	衣	衣	𠂔 𠂔 𠂔 𠂔	𠂔	Suggests a draped garment.
167 †Cap, <i>mao.</i>	𠂔	𠂔	𠂔		𠂔	
168 Nail, <i>ting.</i>	丁	一	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Side view, or head, of nail.

CHINESE IDEOGRAPHS.

*Now used for "slave girl" by a lewd metonymy.

†Shuo Wên: "Small cap. Headgear of the aborigines." Now supplanted by 𠂔 "mao," a later mechanical form.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
169 Door, gate, mén.	門	門	門	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Two-leaved door with bolts and turning posts as now in China.
170 Ship, boat, chow.	舟	舟	舟	𦨭 𦨭 𦨭 𦨭 𦨭 𦨭 𦨭	𦨭	Either a ship with sail, or deck of boat showing compartments.
171 To cook, ts'uan.	𤇀	火	𤇀	𤇀 𤇀 𤇀 𤇀 𤇀 𤇀 𤇀	𤇀	Cooking outfit.
172 Wine jar, yu.	酉	酉	酉	酉 酉 酉 酉 酉 酉 酉	酉	A kind of amphora. This is now an horary sign.
173 Alcohol, chiu.	酒	酉	酒	𪚩 𪚩 𪚩 𪚩 𪚩 𪚩 𪚩	𪚩	Jar containing alcohol clear liquor signified by 酉 "water."
174 Broom, sweep, chow.	帚	巾	帚	𦏧 𦏧 𦏧 𦏧 𦏧 𦏧 𦏧	𦏧	Hand grasping broom. (Not related to its radical.)
175 Kerchief, kin.	巾	巾	巾	巾 巾 巾 巾 巾 巾 巾	巾	Anciently, a cap or turban worn by aged persons.
176 Curtain, mi.	巾	巾	巾	巾 巾 巾 巾 巾 巾 巾	巾	Supposed to be a table cover. Used only in combination.
177 Market, shih.	市	巾	市	𦏧 𦏧 𦏧 𦏧 𦏧 𦏧 𦏧	𦏧	Perhaps from "curtain" and "wood"; a booth, as now in Chinese markets.
178 Woven stuffs, to diffuse, pu.	布	巾	布	𦏧 𦏧 𦏧 𦏧 𦏧 𦏧 𦏧	𦏧	Suggests interlaced threads. Originally applied to silk.
179 Reed mat, tsü.	𦏧	艸	𦏧	𦏧 𦏧 𦏧 𦏧 𦏧 𦏧 𦏧	𦏧	Suggests plaited work. Now in adverb "how," "now."
180 Embroidery, chih.	𦏧	艸	𦏧	𦏧 𦏧 𦏧 𦏧 𦏧 𦏧 𦏧	𦏧	Embroidered design.
181 Small table, ki.	几	几	几	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔, 𠂔	Table with straight or curved legs.
182 Receptacle, fang.	匚	匚	匚	匚 匚 匚 匚 匚 匚 匚	匚	An obscure form allied to 方 "square" and 匚 "coffer."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
183 Corn-fan, <i>ki</i> .	箕	𦰩	箕	𦰩 𦰩 𦰩 𦰩 𦰩 𦰩 𦰩	𦰩	Winnowing basket held in hands, as to-day in China. <i>Bamboo</i> radical has been added.
184 Field, <i>t'ien</i> .	田	田	田	田 田 田 田 田 田 田	田	Land subdivided.
185 Hall, <i>t'ang</i> .	堂	土	堂	堂 堂 堂 堂 堂 堂 堂	堂	Shuo Wen: "Palace." An imposing edifice.
186 Portico, pavilion, <i>t'ing</i> .	亭	十	亭	亭 亭 亭 亭 亭 亭 亭	亭	Artistic pavilion on pillars, (as now in China).
187 Granary, <i>ts'ang</i> .	倉	人	倉	倉 倉 倉 倉 倉 倉 倉	倉	Large round wicker bins under roof, (as now in China).
188 Pint, <i>shêng</i> .	升	十	升	升 升 升 升 升 升 升	升	A measure holding 12,000 grains of millet. Cf. No. 160. Old exhumed shêng: 𠂔.
189 Corn-fan, <i>pan</i> .	華	十	華	華 華 華 華 華 華 華	華	Depicts the implement. Closely allied to No. 183.
190 Umbrella, <i>sun</i> .	傘	人	傘	傘 傘 傘 傘 傘 傘 傘	傘	Depicts an umbrella with ribs or decorations.
191 Window, <i>hu</i> .	戶	戶	戶	戶 戶 戶 戶 戶 戶 戶	戶	Half of "door." (See No. 169). Variants have "wood" added.
192 Hook, <i>chiu</i> .	丿	丿	丿	丿 丿 丿 丿 丿 丿 丿	丿	Form of Chinese fish-hook.
193 Mound, <i>fou</i> .	阜	阜	阜	阜 阜 阜 阜 阜 阜 阜	阜	Incongruous symbol for piled earth.
194 Cave, <i>h'süe</i> .	穴	穴	穴	穴 穴 穴 穴 穴 穴 穴	穴	Depicts mouth of cave.
195 Window, <i>ch'uang</i> .	窗	穴	窗	窗 窗 窗 窗 窗 窗 窗	窗	Latticed window. Originally same as No. 145.
196 Tile, pottery, <i>wa</i> .	瓦	瓦	瓦	瓦 瓦 瓦 瓦 瓦 瓦 瓦	瓦	Perhaps overlapped tiles. Shuo Wen: "General name for kiln-burned ware."

Meaning and Sound.	Modern Form.	Radical.	Seal Form. A. D. 100.	Older Forms.	Probable Original.	Remarks.
197 Thongs, <i>etc.</i>	韋	韋	韋	韋 韋 韋		Knotted thongs. Shuo Wen: "Leather straps."
198 * Lute, <i>kin</i> .	琴	玉	琴	琴 琴 琴 琴 琴 琴 琴		Lute with 5 or 7 strings.
199 † Organ, <i>hsiao</i> .	簫	竹	簫	簫 簫		Mouth organ with 16 or 23 pipes.
200 Grain-mortar, <i>kin</i> .	臼	臼	臼	臼 臼 臼 臼		Shuo Wen: "At first a hole in the ground; later, hollow wood and stone. Form of the vessel with grain inside."
201 Kiln, <i>fu</i> .	臼	臼	臼			Obsolete symbol. Depicts compartments of a kiln. (Exact origin is disputed.)
202 Writing brush, <i>yu</i> .	聿	聿	聿	聿		Chinese pen or brush held in the hand. (Cf. No. 171.)
203 To write, <i>chin</i> .	聿	聿	聿	聿 聿 聿		Pen-making marks. Derived from No. 202. Shuo Wen: "Penmanship."
204 Paper kite, <i>chien</i> .	鳶	鳥	鳶	鳶 鳶 鳶 鳶		Bird-shaped kite peculiar to China.
205 Axe, adz, <i>ku</i> .	斤	斤	斤	斤 斤 斤 斤 斤 斤 斤		Shuo Wen: "To chop wood." It may depict chips.
206 Cart, chariot, <i>che</i> .	車	車	車	車 車 車 車 車 車 車		Cart with shaft for horses <i>abovest</i> , as anciently in China.
207 Span of horses, ride, <i>shing, ch'ing</i> .	乘	人	乘	乘 乘 乘 乘 乘 乘 乘		Derived from 206.
208 † Turban, <i>pu</i> .	弁	弁	弁	弁 弁 弁 弁 弁 弁		Shuo Wen: "Chou dynasty crown, called <i>pu</i> ."
209 ‡ Seal, knot, <i>cho</i> .	卩	卩	卩	卩 卩 卩 卩		
210 To seal, <i>yu</i> .	印	卩	印	印 印 印 印 印 印		Hand (claw) affixing a seal.

CHINESE IDEOGRAPHS.

* Form of the lute. Lower part was modified to 金 "metal" as phonetic, which has been contracted to 今 *kin*.

† Originally the form of the instrument, surviving in lower part of the modern symbol. To this "hand" and "bamboo" were added. The variant is 箏 which has "bamboo" and a phonetic "hsiao."

‡ The ornaments below the turban seem to have been altered to 邦 "lands."

§ 卩 (hie "knot" is closely allied to this. Shuo Wen defines it as "Sealing knot," referring to the ancient custom of using clay seals and cords. I suspect this depicts a seal of that sort rather than a signet of metal.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
211 Bow, <i>kuang</i> .	弓	弓	弓	𠂇 弓 弓 𠂇	𠂇	Bow, with or without string.
212 Arrow, <i>shih</i> .	矢	矢	矢	𠂇 𠂇 𠂇 𠂇	𠂇	Feathered arrow.
213 Halberd, <i>kuo</i> .	戈	戈	戈	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Ancient bronze-halberd-heads, exhumed in China, show hole for tassel.
214 Battle axe, <i>wu, wuu</i> .	戍	戈	戍	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	This symbol is now used as an horary sign.
215 To guard, <i>shu</i> .	戍	戈	戍	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Soldier (man) with halberd.
216 *Shield, <i>kuu</i> .	干	干	干	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	General term for weapons
217 †Spear, lance, <i>i</i> .	戈	戈	戈	𠂇	𠂇	
218 Helmet, <i>tuu</i> .	兜	儿	兜	兜 兜	兜	"Man" with head in helmet. Also means "pocket," "keep."
219 To draw a bow, lead, <i>yin</i> .	引	弓	引	𠂇 𠂇 𠂇 𠂇	𠂇, 𠂇	Bow and man, or hand and bow.
220 Three-pronged halberd, <i>muo</i> .	矛	矛	矛	𠂇 𠂇 𠂇	𠂇	Halberd or lance 15 feet long, used by charioteers.
221 Military, <i>wu</i> .	武	止	武	𠂇 𠂇 𠂇 𠂇	𠂇	"Halberd" and "stop." Shuo Wen: "To lock halberds is <i>wu</i> ."
222 Warn, <i>kuai</i> .	戒	戈	戒	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Shuo Wen: "Two hands grasping halberd. Warn."
223 †Army, <i>kuun</i> .	軍	車	軍	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Chariot in camp.
224 Soldier, weapons, <i>pung</i> .	兵	八	兵	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇, 𠂇	"Man" with "spear" in "hands," or "hands" grasping "axe"

CHINESE IDEOGRAPHS.

* In some connections this means "spear." The traditional shape of ancient shield is 田 the frame coinciding with 干. I suspect that the symbol also depicts a two-pronged spear.

† By analogy with No. 213, this should depict a lance without hand guard. It now means "arrow" and "shoot," and appears only in combination.

‡ The six last forms are two variants in groups of three forms each. The first is "people" in "camp." The second is of obscure origin.

Meaning and Sound.	Modern Form.	Radical	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
225 To shoot arrows, <i>shí</i> .	射	寸	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Hand" drawing a "bow" gradually changed to "body" and "inch."
226 Target, Marquis, <i>hou</i> .	侯	人	侯	侯 侯 侯 侯 侯 侯 侯 侯	侯	Perhaps "arrow" hitting target, to which "man" was added.
227 Destroy, <i>fa</i> .	伐	人	伐	伐 伐 伐 伐 伐 伐 伐 伐	伐	"Man" and "halberd." Same root as No. 215.
228 Frontier, <i>kuang</i> .	同	冂	同	同 同 同 同 同 同 同 同	同	"Camp" or "guard-house," suggesting frontier.
229 Troops, traveller, <i>li</i> .	旅	方	旅	旅 旅 旅 旅 旅 旅 旅 旅	旅	"Men" marching under a "banner."
230 Flag, banner, <i>li</i> .	旅	方	旅	旅 旅 旅 旅 旅 旅 旅 旅	旅	Depicts floating banner with "axe" beneath. (Significance of "axe" obscure.)
231 Camp, <i>ying</i> .	營	火	營	營 營 營 營 營 營 營 營	營	"Fire" and "camp," with tents (?).
232 *Shield, <i>shu, shun</i> .	盾	目	盾	盾 盾 盾 盾 盾 盾 盾 盾	(?)	Symbol of protection for "eyes."
233 Emperor, <i>huang</i> .	皇	白	皇	皇 皇 皇 皇 皇 皇 皇 皇	皇	From "self" and "king," "self ruler," "sole ruler."
234 King, <i>wang</i> .	王	玉	王	王 王 王 王 王 王 王 王	王	Possibly a string of jade beads, still worn in China as sign of authority.
235 Rank, class, <i>pan</i> .	班	玉	班	班 班 班 班 班 班 班 班	班	"Knife" and two "jade" objects. Refers to buttons worn to distinguish rank.
236 † Complete, <i>cong</i> .	士	土	士	士 士 士 士 士 士 士 士	士	"Officer" (No. 237) and "man."
237 Officer, Sir, scholar, <i>shih</i> .	士	士	士	士 士 士 士 士 士 士 士	士	Origin obscure. Perhaps allied to 大 "great."
238 Chief, great, <i>kü</i> .	巨	工	巨	巨 巨 巨 巨 巨 巨 巨 巨	巨	Origin obscure. Suggests No. 239.

CHINESE IDEOGRAPHS.

* Shuo Wen: "Shield. Likeness of that with which one protects the body and eyes." The resemblance to a shield is not clear.

† By some chance this has been classed by Chinese lexicographers under 土 "earth" instead of under 士 "officer."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
239 Prime Minister, <i>ch'en</i> .	臣	臣	臣	臣 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	(?)	Resembles No. 31 and No. 238. Possibly depicts some insignia of office.
240 Lord, <i>ch'u</i> .	主	丶	主	主 𠂔	主	Supposed to be a burning lamp, hence "lord" by metonymy. Suggests No. 234.
241 Father, <i>fu</i> .	父	父	父	父 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	父	"Hand" holding "rod" or "scepter." Master of family or class.
242 Retainer, to control, <i>si</i> .	司	口	司	司 司 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Seems to be from "bind" and "summon" 召.
243 Ruler, queen, <i>hou</i> .	后	口	后	后 后	𠂔(?)	Reverse of No. 242. Perhaps "summon."
244 Master, <i>fu</i> .	夫	大	夫	夫 夫 夫 夫 夫 夫 夫 夫 夫 夫	夫, 夫	"Great" and "man," or "great" doubled, i. e., "very great."
245 To rule, <i>yin</i> .	尹	尸	尹	尹 𠂔 𠂔	𠂔	"Hand" holding "scepter." Like No. 241.
246 Scribe, history, <i>shih</i> .	史	口	史	史 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Hand" holding a "stylus." See Fig. 1. (Ancient stylus had ring at end.)
247 † List, record, <i>ch'ei</i> .	冊	冂	冊	冊 冊 冊 冊 冊 冊 冊 冊	冊	
248 † Law, catalogue, <i>tien</i> .	典	八	典	典 典 典 典 典 典 典 典	典	Bamboo "records" upon a "table."
249 City (as an official seat), <i>i</i> .	邑	阝	邑	邑 邑 邑 邑 邑 邑 邑 邑 邑 邑	邑	"Enclosure" and "seal" suggesting official residence. Cf. No. 142 and No. 209.
250 City (as a fortress), <i>ch'eng</i> .	城	土	城	城 城 城 城 城 城 城 城	城	Composed of Nos. 253, 212, 214. No. 252 has been contracted to "earth," i. e., earth-filled wall.
251 Capital City, <i>king</i> .	京	亠	京	京 京 京 京 京 京 京 京	京	City gate with tower (as now in China).
252 ‡ Court inside city gate, <i>k'uo</i> .	郭	阝	郭	郭 郭 郭 郭	郭	Gate-court with towers over gates at either sides.

CHINESE IDEOGRAPHS.

* The Chinese notion that this depicts a corpulent man is unsatisfactory.

‡ Bamboo slips tied with a thong. Shuo Wen says that the slips were of unequal length. Royal degrees were thus filed.

† Shuo Wên: "The records of Wu Ti [The Five Rulers B. C. 2597-2255] were given an honored place upon a stand."

§ This is now applied to a temple over an arch just inside a city gate.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
253 Nation, <i>kuo</i> .	國	口	囙	囙 囙 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Oldest forms are: "Populace," or, "populace" and "king." Later, "populace," "enclosed," <i>cf.</i> No. 251.
254 Populace, <i>huo</i> .	或	戈	或	或 𠄎 𠄎	𠄎	"Halberd" and "enclosure." Symbolic of protection over the people.
255 Populace, <i>shu</i> .	庶	广	庶	庶 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Together" and "fire" under a "shed." Symbolic of domestic life.
256 Political district, <i>chou</i> .	州	川	州	州 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	District between rivers. (Streams were natural boundaries.)
257 Audience hall, <i>ting</i> .	廷	廴	廷	廷 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Officer" (No. 237) on a "seat." Some forms have "seat" added.
258 Judge of Appeal, <i>ts'ao</i> .	曹	曰	曹	曹 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	曹	"East" and "speak," <i>i. e.</i> , Decree from East Palace, the seat of judgment.
259 Decree, <i>chih</i> .	旨	日	旨	旨 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	旨	"Above" and "speak." Divine or imperial decree. (Not related to its radical.)
260 To inform a superior, <i>ch'eng</i> .	呈	口	呈	呈 𠄎 𠄎	呈	"Mouth" and "officer," <i>i. e.</i> , speech before a superior.
261 *Scepter, <i>ku</i> .	圭	土	圭	圭 𠄎 𠄎	𠄎	
262 Just, public, <i>kung</i> .	公	八	公	公 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Symbol of equal division "Cut" and an object.
263 Protect, <i>puo</i> .	保	人	保	保 𠄎 𠄎 𠄎 𠄎	𠄎	Perhaps "man" rescuing "child" from attack of beast (claw). <i>cf.</i> No. 334.
264 Tribe, clan, <i>p'ui</i> .	底	丩	底	底 𠄎 𠄎 𠄎	𠄎	In form this is the reverse of No. 265. "Streams divided."
265 Perpetual, <i>chung</i> .	永	水	永	永 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Water flowing from a pool or spring, hence "constant," "perpetual."
266 † Family, home, <i>chia</i> .	家	宀	家	家 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Origin obscure.

CHINESE IDEOGRAPHS.

* This may be the carved lines upon a jade scepter. Such an ancient scepter was seen by the author. It was a foot long and two inches wide of the shape pictured above, and engraved all over with conventional lines.

† This may come from different roots. Since the Han Dynasty (circa B. C. 100) it has taken the sole form of "pig" under "roof." Earlier forms show various objects under roof. The most reasonable is "three persons under roof" — a very early form — which I have taken as the probable original.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
267 Look, see, <i>kien</i> .	見	見	見	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Light issuing from the eye. (In accord with peculiar notion among the Chinese.)
268 Reverse, <i>i</i> .	𠄎	𠄎	𠄎		𠄎	Reversed body, hence to "turn back," obsolete, cf. No. 28.
269 Self, <i>tsi</i> .	自	自	自	𠄎 𠄎 𠄎	𠄎	"Nose" (see No. 33). (A Chinaman points to his nose to indicate self.)
270 Fear, excited, <i>kung</i> .	𠄎	𠄎	𠄎	𠄎 𠄎 𠄎	𠄎	Hands raised as in terror (Used only in combination.)
271 To return, <i>hui</i> .	回	回	回	𠄎 𠄎 𠄎	𠄎	Shuo Wên: "To revolve." Probably a whirlpool, hence "to return."
272 Pendant, <i>ch'ui</i> .	垂	垂	垂	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	A pendant flower, i. e., wistaria.
273 Eminent, <i>yao</i> .	堯	堯	堯	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Earth" piled up, hence "high." Later, sign for "platform" was added.
274 Sit, <i>tsu</i> .	坐	坐	坐	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Two men seated upon the ground"—a common posture in China.
275 Value, precious, <i>pao</i> .	寶	寶	寶	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	"Jade beads," "jar" and "shell" (objects of value) under a "roof." (A good ideograph.)
276 *Speech, <i>yen</i> .	言	言	言	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Symbolizes words issuing from the mouth, hence speech.
277 *Sound, note, <i>yen</i> .	音	音	音	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Probably No. 276 ("speech") with "one" added to denote "single utterance" hence "note."
278 Blend, unite, <i>kiao</i> .	交	交	交	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Blended or united lines. Symbolic of union. Cf. Nos. 279 and 338.
279 Mark, sign, <i>wên</i> .	文	文	文	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Blended lines as in writing. Probably of same origin as No. 278.
280 To cut, <i>pa</i> .	八	八	八	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Signifies bisection. Coincides with sign for "eight," which may have separate root.

CHINESE IDEOGRAPHS.

* A very interesting pair of symbols. Though the modern forms differ widely, the old forms prove them to be closely related. Shuo Wên considers No. 277 as derived from No. 276 by adding the sign for "one." This should signify a *simple* utterance instead of a *succession* of sounds as in speech. Shuo Wên's further exposition of the relation of thought in the heart to utterance is only confusing, for it must be based upon the doubtful assumption that No. 277 once had the sign for "heart" underneath.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
281 To divide, <i>fen</i> .	分	八	𠂇	𠂇 𠂇	𠂇	From "knife" (No. 164) and "cut" (No. 280).
282 Like, equal, <i>pi</i> .	比	匕	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Two men of equal height. Lines were added to strengthen the idea.
283 Level, even, <i>lev</i> .	𠂇	𠂇	𠂇	𠂇 𠂇 𠂇	𠂇	Two shields on a level. Cf. No. 284
284 Coordinate, <i>ping</i> .	𠂇	𠂇	𠂇	𠂇 𠂇 𠂇	𠂇	Two "men" on "level" (No. 283). On even footing.
285 Small, <i>hsiao</i> .	小	小	𠂇	𠂇 𠂇 𠂇	𠂇	Stick cut (No. 280) in two, hence "short" "small."
286 Large, great, <i>ta</i> .	大	大	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Probably "man" on "man's" shoulders, or man taller than the average.
287 Up, above, <i>shang</i> .	上	上	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Object <i>above</i> a line.
288 Down, below, <i>hsia</i> .	下	下	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Object <i>below</i> a line.
289 * Middle, <i>chung</i> .	中	中	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Object or point midway between "up" and "down."
290 † Perpendicular, <i>kua</i> .	丨	丨	丨		丨	Shuo Wen: "Up and down equal," as if the halves diverged from a central point.
291 One piece, <i>ko</i> .	个	个	𠂇	𠂇 𠂇	𠂇	Possibly "a single bamboo leaf" (cf. No. 117) now expanded to 𠂇 and 𠂇 with phonetic.
292 Twist, twine, <i>ku</i> .	𠂇	𠂇	𠂇	𠂇 𠂇	𠂇	Either "hands" twisting a "rope," or twining vine with "leaves."
293 Form, individuality, <i>kiai</i> .	介	介	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	"Man" and "cut" (No. 280). Suggesting distinctive personality.
294 Together, <i>kung</i> .	共	共	𠂇	𠂇 𠂇 𠂇 𠂇 𠂇 𠂇	𠂇	Four hands united.

CHINESE IDEOGRAPHS.

*The usual explanation of this symbol is an object cut in the middle. This fails to account for the more complex old forms. The most ancient coins have these complex forms, which is strange, in view of the habit of contracting symbols on coins, unless the extra strokes were deemed essential to the meaning. Such I believe was the case, and the idea of a point between "up" and "down" will explain all the extant forms.

† The original was likely a solid line representing a staff or other vertical object. Shuo Wen's definition is inappropriate, but incidentally accords with the basic idea of No. 289, suggested above.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Form.	Probable Original.	Remarks.
295 * Two, <i>liang</i> .	兩	入	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Two rooms, or two men in a house. (Obscure origin.)
296 * Ounce, <i>liang</i> .	兩	入	𠂔	𠂔 𠂔 𠂔	一 𠂔	One <i>liang</i> , i. e., one ounce.
† Thirty, generation, <i>shih</i> .	世	+	𠂔	世 世 世 世 世 世 世 世 世 世	𠂔	Triple sign for ten, i. e., thirty. A generation is thirty years by Chinese reckoning.
† Substitute, generation, <i>tsi</i> .	代	人	𠂔	𠂔 𠂔 𠂔 𠂔	𠂔	"Man" and "spear," referring to change of watch. (Cf. Nos. 215, 227.)
299 Peace, <i>ngan</i> , <i'an< i="">.</i'an<>	安	宀	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	One woman in a house. (An essential condition of peace in China.)
300 Fear, <i>wei</i> .	危	卩	𠂔	𠂔 𠂔 𠂔 𠂔	𠂔	Man standing upon a height (hill), inspires fear. (So Shuo Wen.)
301 Purpose, determination, <i>chih</i> .	志	心	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Issue" (No. 107) and "heart" (No. 41). Shuo Wen: "That which issues from the heart."
302 Now, this, so, <i>shih</i> .	是	日	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Sun" or "day" and "exact" (No. 111), hence "now." (So also Shuo Wen.)
303 Noon, <i>vu</i> .	午	十	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Probably a vertical line through roof-gable toward zenith, hence "noon."
304 Half, <i>pan</i> .	半	十	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	(?)	"Cut" (No. 280) and an obscure sign of varied form.
305 High, <i>kao</i> .	高	高	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Tower over city gate. Allied to No. 251, 252.
306 Condole with bereaved, <i>tiao</i> .	弔	弓	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Two men" and "bow." Refers to ancient custom of guarding the dead against wild beasts.
307 I, me, <i>wó</i> .	我	戈	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Hand" and "halberd" (No. 213), vaguely suggesting man's egoism.
308 Bawl, <i>wh</i> .	吳	口	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Large" (No. 236) and "mouth." Mouth wide open as in shouting or bawling.

CHINESE IDEOGRAPHS.

* When the sign "liang" (No. 295) was adopted for "ounce" (No. 296), from similarity of sound, the numeral "one" was added to avoid confusion with the original sense of "liang" (No. 295). Later the new form supplemented the old, and now is used for both "ounce" and "two."

† These synonyms for "generation" differ in their original meanings. No. 297 emphasizes the *duration* of a generation, while No. 298 implies *succession*, being originally "change of watch," hence "substitute," < "instead," < "succession," < "generation."

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
309 Curved, bent, <i>k'ü.</i>	曲	曰	𠂔	𠂔 𠂔 𠂔 𠂔	𠂔	A bent or knotty piece of wood.
310 Unfilial, <i>t'u.</i>	云	厶	古	𠂔	𠂔	"Child" (No. 26) inverted. Abnormal child, hence "unfilial."
311 Steps, walk, <i>ch'ih.</i>	彳	彳	𠂔	𠂔	𠂔	Shuo Wên: "Short steps, as man's successive three steps."
312 To run, <i>chü.</i>	走	走	𠂔		𠂔	"Steps" (No. 311) and "stop" (No. 110) suggesting leaps in running.
313 Follow, <i>ts'ung.</i>	從	彳	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Man behind man" and "running" (No. 312).
314 Follow, <i>ts'ung.</i>	从	人	𠂔		𠂔	Man behind man. Variant of No. 313.
315 To move on, <i>yun.</i>	又	又	𠂔	𠂔	𠂔	Outline of man walking. Shuo Wên: "To keep going."
316 To go, walk, <i>tsui.</i>	走	走	𠂔	𠂔 𠂔 𠂔 𠂔	𠂔	"Hend" and "stop" as in walking. Descriptive form of the pictorial sign No. 315.
317 To step, go, <i>hsing.</i>	行	行	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Foot-prints or motion of one walking.
318 A step, <i>pu.</i>	步	止	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Stop" (No. 110) and "foot" (No. 37). The latter has been contracted to an incongruous sign.
319 To escort, <i>sunp.</i>	送	辵	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Man" "running" (No. 312) with a torch in hand, i. e., torch bearer (as escorting a bride).
320 To stand, <i>li.</i>	立	立	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Probably "man" standing on the ground.
321 Two abreast, <i>ping.</i>	竝	立	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Two men side by side.
322 Origin, source, <i>yun.</i>	原	厂	𠂔	𠂔 𠂔 𠂔 𠂔	𠂔	"Spring" (No. 87) under a "cliff" (No. 95), hence, "source."

	Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
323	Plenty, rich, <i>feng</i> .	豐	豆	𧯛	𧯛 𧯛 𧯛 𧯛 𧯛 𧯛 𧯛 𧯛 𧯛 𧯛 𧯛	𧯛	"Dish" (No. 156) full of viands, <i>i. e.</i> , "grain" (No. 124) and "herbs," offered with "hands." (Like cornucopia.)
324	* Large, lofty, <i>t'ai</i> .	泰	大	𡗗	𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗	𡗗	Also 𡗗.
325	* Very, <i>t'ai</i> .	太	大	𡗗	𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗 𡗗	𡗗	
326	Enunciate word, sentence, <i>kü</i> .	句	口	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Twist" (No. 292) and "mouth" referring to motion of lips in speaking.
327	Enclose, wrap, <i>pao</i> .	𠂔	𠂔	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Sign suggesting a wrapper.
328	To wrap up, <i>pao</i> .	包	𠂔	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Fetus wrapped in the womb, with "child" added as suggestive sign. (Cf. No. 329.)
329	Embryo, <i>si</i> .	巳	巳	巳	巳 巳 巳 巳 巳 巳 巳 巳 巳 巳 巳	巳	Depicts half-formed fetus before birth. Originally same as 巳.
330	Tender, young, <i>yo</i> .	幺	幺	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Seven months' fetus. Developed from No. 329.
331	Very small, fine, <i>yu</i> .	𠂔	𠂔	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	No. 330 intensified by duplication.
332	Enfold, letter, <i>han</i> .	𠂔	𠂔	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Shuo Wen: "Tongue." Possibly tongue in the mouth. Cf. No. 56.
333	† Dwell, <i>kü</i> .	居	尸	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Man standing in a house.
334	Protect, keep, deposit, <i>ts'an</i> .	存	子	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	Hand over child. Cf. No. 263. Shuo Wen: "Anxiety."
335	Shepherd-ess, <i>kiang</i> .	姜	女	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"Sheep" and "woman." "Sheep-woman."
336	† To string, connect, <i>kuan</i> .	貫	貝	𠂔	𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	String of shells.

CHINESE IDEOGRAPHS.

* For full explanation see page 14.

† The evolution of the modern form may be thus: $\text{𠂔} < \text{𠂔} < \text{𠂔} < \text{𠂔} < \text{𠂔} < \text{𠂔}$. This theory is strengthened by the survival of a variant 𠂔 .

* The ancient custom of stringing shells as money may account for the traditional habit of stringing coins in China.

	Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
*Longevity, 337 age, <i>shou</i> .	壽	士	壽	壽	壽	壽	Shuo Wên: "Enduring, following."
Blend, 338 diagram, <i>go</i> .	爻	爻	爻	爻	爻	爻	Blended lines. Related to Nos. 278, 279, <i>q. v.</i>
Singe, scorch, <i>chiao</i> .	焦	火	焦	焦	焦	焦	One or more birds over fire. Also tortoise over fire.
Wrangle, <i>ching</i> .	爭	爪	爭	爭	爭	爭	Hands opposed, or struggling for a staff or spear.
†Splinter, <i>p'ien</i> .	片	片	片	片	片	片	Shuo Wên: "Split wood. From half of tree."
Sweet, <i>kie</i> .	甘	甘	甘	甘	甘	甘	Possibly palatable (sweet) food retained in the mouth.
Bitter, <i>hsan</i> .	辛	辛	辛	辛	辛	辛	Origin obscure. Refers to melancholy of autumn.
To use, <i>yang</i> .	用	用	用	用	用	用	Significance obscure.
Strange, unlike, <i>i</i> .	異	田	異	異	異	異	Ghost or other strange figure. Allied to No. 354.
Lift, raise, <i>ki</i> .	昇	田	昇	昇	昇	昇	Hands lifting a weight.
Opposed, 347 perverse, <i>ch'uan</i> .	舛	舛	舛	舛	舛	舛	Supposed by Chinese to be two men lying back to back (a guess).
Spread out, sort out, <i>p'ien</i> .	采	采	采	采	采	采	Depict. beast's claw outspread.
Together, 349 market, <i>chi</i> .	集	隹	集	集	集	集	Three birds on a tree. (Now contracted.)
Myriad, <i>wan</i> .	萬	卩	萬	萬	萬	萬	Some prolific creature like the frog or scorpion. (Not related to its radical.)

CHINESE IDEOGRAPHS.

* A very complex symbol of many forms. It seems to be composed of 老 *lao* "old," 永 *yung* "perpetual" and 口 *k'ou* mouth. The significance of the two first is apparent, but that of "mouth" is obscure.

† Mechanically derived from the sign for "tree" (No. 97). Not the reverse of "bed" (No. 154), as often hastily inferred.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
351 Diety, gods, <i>shen</i> .	神	示	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	(?)	(See note under No. 92.) Symbols found with or without sign for "heavenly influence" (No. 353) as radical.
352 Lightning (?), (original of No. 351, <i>q. r.</i>)	申	田	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	(?)	Used both as noun (deity) and adjective (divine, spiritual).
* Heavenly influence, edict, <i>sh.</i>	示	示	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	
354 Demon, <i>kuei</i> .	鬼	鬼	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Form of man with sign for "mystery" affixed. Cf. No. 315.
355 Ancestral temple, <i>tsung</i> .	宗	山	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	"Edifice" with "heavenly influence" within.
Sacrifice, 356 ancestor, <i>tsu</i> .	祖	示	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Symbol of sacrifice (grave, piled cakes, or vessel) to which "heavenly influence" was added.
357 Filial, <i>hsiao</i> .	孝	子	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Shuo Wen: "One who piously treats his father and mother. From 'old' and 'son,' The son supports the aged."
358 Thank offering, enjoy, <i>hsiang</i> .	享	亼	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Covered jar used in thank offerings. Originally same as No. 359.
359 To pervade, <i>heng</i> .	亨	亼	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Shuo Wen rightly considers this the same as No. 358. (Variant 亨 still used.)
360 Omen, <i>chao</i> .	兆	儿	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Supposed to be lines on tortoise-shell, used in divination.
361 To divine, <i>pu</i> .	卜	卜	卜	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Perhaps related to No. 360.
362 To enquire by divination, <i>chan</i> .	占	卜	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	"Month" and "to divine" (No. 361). Sometimes enclosed in sign of obscure meaning.
363 Sacrificial tankard, <i>yu</i> .	卣	卜	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Depicts tankard, with No. 361 added.
† Incense-tripod, <i>ting</i> .	鼎	鼎	𤛎	𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎 𤛎	𤛎	Shell (No. 132) with legs.


CHINESE IDEOGRAPHS.

* Shuo Wen: "That which comes from Heaven as revealing fortune or misfortune to men. From 𤛎 and 𤛎, sun, moon and stars descending. Pertains to astrological scrutiny into divine affairs." The horizontal lines may be the sign for "above" (No. 287), or a special sign for Heaven. The vertical lines depict the descending influences.

† Common form of the tripod is 𤛎, which may be from the original use of a horned shell for holding incense, as for instance 𤛎.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
* Sacrificial bowl, <i>i</i> .	彝	卩	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Shuo Wén calls this a vessel for ancestral worship.
† Celestial, superior, <i>k'ien, kon.</i>	乾	乙	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Mystic symbol composed of elements pertaining to heaven, sun, air, or fire, and meteoric influence.
Earthly, inferior, <i>k'un.</i>	坤	土	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	"Earth" and "God" (No. 351) contracted, i. e., "earth-deity." Opposite of No. 366.
Tutelary deity, <i>shì.</i>	社	示	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	"Heavenly influence" (No. 353) over nature (trees and earth). Shuo Wén: "Earth-lord."
‡ To divine by witchcraft, <i>shih.</i>	筮	巫	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Shuo Wén: "Mystic changes in nature as detected by the use of May-weed."
Spirit, <i>ch'ang.</i>	𠩺	𠩺	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Weird sign for a ghost
Venerate, honorable, <i>tsun.</i>	尊	寸	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	"Hands" offering "sacred jar" before a "mound" (grave). (Last has been discarded, and "hands" changed to sign for "inch.")
Tripod cup, rank, <i>chiue.</i>	爵	爪	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Descriptive and pictorial signs relating to use of the libation cup "chiue."
Large measure, urn, <i>li, k'ê.</i>	鬯	鬯	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Depicts large tripod with handles, used in temples.
(Variant of last), <i>li.</i>	𠩺	𠩺	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	The two signs at sides are the handles, altered to "bow" (No. 211).
To sacrifice, <i>chi.</i>	祭	示	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	"Hand," "flesh" and "jar" in a "temple." Last is now discarded and "jar" altered.
Active or male principle, <i>yang.</i>	陽	阜	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Shuo Wén: "High, light. Superior forces of nature."
Passive or female principle, <i>yin.</i>	陰	阜	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Precise significance of this and No. 376 is not clear. They refer to geomantic condition, hill, sun, cloud, etc.
Supreme Ruler, <i>ti.</i>	帝	巾	𠩺	𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺 𠩺	𠩺	Shuo Wén: "To judge. Title of the universal ruler." (Used of emperor and deity.)

CHINESE IDEOGRAPHS.

* This complex and apparently incongruous symbol is one of the most ancient in the language. It is descriptive rather than pictorial, being composed of four elementary signs suggestive of sacrifice, to wit: *Swine's head* (No. 18), *sheathed grain* (No. 124), *silk* (No. 134) and "hands," the last significant of "offering" and characteristic of many old symbols relating to sacrifice. Some of the forms are in ancient script which obscures the signs depicted. The form of the vessel is  as seen in recovered specimens.

† This complex sign is supposed to suggest the gestures and cries of a witch. May-weed, in bundles of 64 stalks, is still used by Chinese in divination.

Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms	Probable Original.	Remarks.
379 Obstructed growth, <i>wō</i> .	不	木	𣎵		𣎵	Tree with top cut off. Obsolete form related to No. 380.
380 *Not, <i>pu</i> .	不	一	𣎵	𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵	𣎵	Derived from No. 379, which suggests negation.
381 Refuse, not, <i>foü</i> .	否	口	𣎵	𣎵	𣎵	No. 380 intensified by adding "mouth." Wên-li or literary form of No. 380.
382 Have not, <i>mu</i> .	沒	水	沒	沒 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔	𠂔	"The end" < "none" < "no more" < "have not." Also means "drown."
383 † Do not, <i>wu</i> .	毋	毋	毋		毋	Derived from "woman" (No. 24).
384 No, <i>wu</i> .	勿	勹	勿	勿 勿 勿 勿 勿 勿 勿	勿	Shuo Wên considers this to be an ancient flag with three pennants used for signalling "no."
385 Unyielding not, <i>fu</i> .	弗	弓	弗	弗 弗 弗 弗 弗	弗	Something tied with cords. Shuo Wên: "Unyielding. From 'thongs' [No. 197] contracted."
386 Opposed, not, <i>fei</i> .	非	非	非	非 非 非 非 非	非	Things (bows?) back to back, hence "opposed."
387 Not yet, <i>wai</i> .	未	木	未	未 未 未 未 未 未 未	未	Shuo Wên: "Tree in full leaf and branch." Significance not clear.
388 Without do not, <i>mo</i> .	莫	艸	莫	莫 莫 莫	莫	"Sun" obscured by "leaves" < shady < dark < invisible < without.
389 † None, minus, <i>u u</i> .	無	火	無	無 無 無 無 無 無 無	無	Shuo Wên: "Lost."

CHINESE IDEOGRAPHS.

*The Chinese, following Shuo Wên, consider this to be inverted 𣎵 *chth*, "at," which they interpret as a bird flying to earth. This is far-fetched, and in fact No. 380 is not the inversion of the character for "at." I prefer to consider it as derived from No. 379, an ancient sign now discarded.

† Shuo Wên: "Stop. Figure of woman with line across it as if prohibiting illicit conduct."

‡ A very obscure symbol. Chinese scholars have made many conjectures, but none satisfactory. I venture an additional guess, to wit, that we must look to No. 207 for the key. The upper part of this (No. 389) exactly corresponds to the chariot-shaft and yokes of No. 207. May it not be a span of horses separated from the cart? Hence "lacking" "without." To this the signs "lost" and "trees" have been added.



Meaning and Sound.	Modern Form.	Radical.	Seal Form, A. D. 100.	Older Forms.	Probable Original.	Remarks.
390 One, <i>z.</i>	一	一	一	一 / \ 弌 𠄎	丨	One line, or one weapon.
391 Two, <i>er.</i>	二	二	二	二 // \ 𠄎 𠄎 𠄎	𠄎	Two lines, or two weapon.
392 Three, <i>san.</i>	三	一	三	三 /// \ 𠄎 𠄎 𠄎	𠄎	Three lines.
393 Four, <i>si.</i>	四	口	四	四 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Four lines, gradually connected in cursory style.
394 Five, <i>wa.</i>	五	二	𠄎	𠄎 X 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎, 𠄎	Five lines, variously indicated.
395 *Six, <i>liu.</i>	六	八	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Probably six lines united.
396 *Seven, <i>ch'i.</i>	七	一	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Probably seven lines united.
397 *Eight, <i>pa.</i>	八	八	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Eight lines united.
398 Nine, <i>kiu.</i>	九	乙	𠄎	𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎	𠄎	Probably nine lines united.
399 † Ten, <i>shih.</i>	十	十	十	十 十 十 十 十 十 十 十	十	Two contracted signs for five united.
400 Twenty, <i>nieu.</i>	廿	十	廿	廿 廿 廿 廿	十	Two tens
401 Thirty, <i>shih, so.</i>	卅	十	卅	卅 卅 卅 卅	十	Three tens.
402 Hundred, many, <i>pei.</i>	百	白	百	百 百 百 百 百 百 百 百	百	Resembles signs for "head" and "nose." Significance disputed.
403 Thousand, <i>ch'ien.</i>	千	十	千	千 千 千 千 千 千 千 千	千 (?)	Possibly "hundred-tens" (origin obscure).

CHINESE IDEOGRAPHS.

* The respective signs $\underline{1}, \underline{1}, \underline{1}$, belong to a distinct system of numerals still used for commercial purposes, which combines figures above five. The vertical line is a contraction of Σ "five" to which "one," "two" and "three" are added to indicate "six," "seven" and "eight." The regular system combines after "ten."

†This sign is undoubtedly two fives contracted. Originally XV or some like form, as in the Roman numeral XX which is a duplicated V .



VALUES OF LATIN LETTERS IN THE SYSTEM OF ROMANIZED CHINESE USED IN THIS
TREATISE, BEING THAT KNOWN AS WADE'S SYSTEM WITH SLIGHT MODIFICATIONS.

- a, before ng or final, like "a" in "ball."
- an, as in "pan," the vowel tending toward Italian "a."
- ai, as long "i" in "like."
- ao, as "ow" in "cow."
- ê, an obscure sound resembling ũ.
- en, as in "then," tending toward "an."
- ě, short "e" (not used by Wade).
- ei, long "a" (ā) resolving into ē.
- i, as ē when final, or ĭ when followed by "n" or "ng."
- ih, as ĭ.
- ī, an obscure vowel like "e" in "able." (Note used by Wade.)
- ia, as "ya" with broad sound of "a."
- iao, as "yow."
- ie, semi-diphthong with the "e" slightly audible like ē-ě.
- iu, like "ew" in "few."
- o, ō followed by slight breathing like "ō-eh."
- ou, ō resolving into ū.
- ö, like German ö. (Not used by Wade.)
- u, like "oo" in "fool," or like the word "woo."
- ü, approximate French sound of "u."
- un, like "wen."
- ua, " " "wa" in "water."
- uai, " " "wī" in "wise."
- ui, " " the word "we."
- uo, " " "woa" in the exclamation "whoa" (hwoa).
- uei, " " "way."
- yu, " " the word "you."
- ch, " " English "j" or soft "g."
- ch', " " "ch."
- h-si, " " "hyee" or "see" (two classes of sounds not distinguished by Wade).
- j, " " French "j" with trace of "r."
- p, nearly like "b."
- p', like "p."
- t, nearly like "d."
- t', like "t."

II. NOTES UPON THE "SHUO WÊN."

As already stated, this great work was published about 120 A. D., and has been repeatedly reëdited by later scholars, preserving, however, what purports to be the original text. This dictionary, being etymological in aim, gives the author's opinion as to the primitive meaning of a word, often with a surmise as to its derivation, and occasionally a suggestion as to pronunciation. In its present form this lexicon defines some ten thousand symbols based upon five hundred and forty²⁵ "classifiers."

By reference to the appended list of these so-called "classifiers," several peculiarities will be noticed. In the first place they seem to have been selected upon no logical plan, and are entirely too numerous. This latter fault in the system soon manifested itself, for subsequent lexicographers successively reduced the number until the reign of K'anghsi, when the greatest of all Chinese dictionaries appeared under the royal patronage, and classified some 45,000 symbols under 214 determinatives (which are usually called "Radicals"). Of these, 206 were retained out of the original 540, and eight others were added, viz., 8th (亠), 56th (乚), 69th (斤), 71st (无), 88th (父), 90th (𠂔), 138th (艮), 186th (香).

Secondly they fail to include as classifiers certain ancient symbols as 父, 斤, 艮, and 𠂔, which found early use in composition. These four have since been recognized as sufficiently important to be used as radicals. The same cannot be claimed for the other five new radicals, for the small groups under each could easily have been distributed among the already recognized classes, *e. g.*, 亠 under 人 or 宀 where most of its class naturally belong; 乚 under 戈; 无 under 几, or 儿.

The "Shuo Wên" recognizes six classes or kinds of symbols, defined as follows:

象形, pictographs, as 木 "tree," 日 "sun."

指事, indicators, as 土 "earth piled up," "high."

會意, composites, as 彝 "sacrificial vase."

轉註, inversions, as 子 and 𠂔, "son" and "unfilial."

形聲, phonetic signs, as 花 "flower" (化 being merely phonetic).

假借, substitutes (metaphors), as 父 (𠂔) "father" ("hand" holding "rod").

While representative symbols may sometimes apply to more than one class, yet the conception is on the whole quite happy. The definitions and derivations in the Shuo Wên do not always appeal to the student as reasonable, and suggest, what is probably the truth, that many of them are mere guesses on the part of the author. It is possible, however, that the author had access to data and sources of information now lost, and therefore may be right in some cases where his opinion would

²⁵The number of these "classifiers" ranges from 534 to 544, according to the method of computation.

Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
一	一	One, <i>i</i> .	1st Radical. See No. 390.	丨	丨	Staff, <i>kun</i> .	2d Radical.
乚	乚	Undulating air, <i>k'ao</i> .	See No. 139.	ㄣ	ㄣ	Twist, <i>k'iu</i> .	See No. 292.
个	丁	Nail, sting? <i>ting</i> .	See No. 168.	丰	丰	Jungle, <i>k'ia</i> .	Old synonym of No. 112.
乚	乚	Seven, <i>ch'i</i> .	See No. 396.	ㄣ	ㄣ	Grasp, <i>ki</i> .	
支	丈	Ten-feet, <i>chang</i> .	Ten hands.	𦰩	𦰩	Luxuriant, <i>cho</i> .	
三	三	Three, <i>sun</i> .	See No. 392.	㇏	、	Lamp-flame, dot, <i>chu</i> .	3d Radical.
上	上	Above, <i>shang</i> .	See No. 287.	丹	丹	Cinnabar, <i>tan</i> .	
𠂇	𠂇	Concealed, <i>mien</i> .		凡	凡	Pellet, pill, <i>wan</i> .	
不	不	Not, <i>pu</i> .	See No. 380.	乚	乚	Bending to the right, <i>p'ie</i> .	4th Radical.
丑	丑	Horary sign, 1-3 A. M., <i>ch'ou</i> .		乃	乃	But, rather, <i>nai</i> .	
丘	丘	Knoll, <i>k'iu</i> .	See No. 94.	久	久	Following, enduring, <i>kiu</i> .	
丙	丙	South the source of fire, <i>ping</i> .		之	之	To issue, of, <i>chih</i> .	See No. 108.
且	且	A sacrifice, <i>tsu, ch'ie</i> .	Original form of No. 356, but now a conjunc- tion <i>ch'ie</i> .	𠂇	𠂇	To heap up, <i>tsu</i> .	Related to No. 193.
丌	丌	Foundations, <i>ki</i> .		乚	乚	Bowing, <i>i</i> .	

CHINESE IDEOGRAPHS.

[NOTE. — The numbers in this series (Pl. XXX—XLIX inc.) refer to the numbers of the ideographs in Plates I—XXIX.]



Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
乚	乚	Bending to the left, <i>fu</i> .		𠂇	𠂇	Hunch back, ugly, <i>yo</i> .	
𠂇	𠂇	Left hand, <i>tsu</i> .	See under 48th Radical. See also No. 67.	𠂇	𠂇	Neck, strong, <i>lung</i> .	𠂇 (𠂇), 8th Radical is not a Shuo Wên classifier.
𠂇	𠂇	To turn back, <i>tsi</i> .	See No. 268.	𠂇	𠂇	Horary sign, 9-11 A. M., <i>hai</i> .	
𠂇	𠂇	Diverging stream, <i>p'ai</i> .	See No. 264.	𠂇	𠂇	Blend, <i>kau</i> .	See No. 278.
乚	乚	Crooked, <i>tsi</i> .	5th Radical.	𠂇	𠂇	Armspit, include, also, <i>tsi</i> .	
𠂇	𠂇	Nine, <i>kin</i> .	See No. 398.	𠂇	𠂇	Sacrificial jar, enjoy blessings, <i>kêng, hsiang</i> .	See Nos. 358, 359.
𠂇	𠂇	Bird of unknown sort, <i>yu</i> .		𠂇	𠂇	Capital City, <i>k'ing</i> .	See No. 251.
乚	乚	Secluded, <i>yin</i> .		𠂇	𠂇	Granary, <i>lin</i> .	Synonym of No. 187.
𠂇	𠂇	Hook, <i>k'ue</i> .	6th Radical. See No. 192.	𠂇	𠂇	Man (generic), <i>jen, yin</i> .	9th Radical. See No. 22.
𠂇	𠂇	I, me, <i>yii</i> .		𠂇	𠂇	To assemble, <i>chi</i> .	
二	二	Two, <i>Er</i> .	7th Radical. See No. 391.	𠂇	𠂇	To follow, <i>ts'ung</i> .	See No. 314.
𠂇	𠂇	Stratum of cloud, at, <i>yu</i> .		𠂇	𠂇	A crowd, <i>chung</i> .	See No. 70.
𠂇	云	Mist, cloud, <i>yün</i> .	Cf. No. 90.	𠂇	來	Come, <i>tsai</i> .	
井	井	Well, <i>ching</i> .	See No. 152.	𠂇	𠂇	Dawn, <i>kan</i> .	





























Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
		Flowers, glory, <i>hua</i> .	Old variant of No. 106.			An interjection, <i>hsi</i> .	
		Granary, <i>ts'ang</i> .	See No. 187.			Six, <i>liu</i> .	See No. 395.
		man, <i>jên, yin</i> .	10th Radical. Variant of No. 22.			Together, all, <i>kung</i> .	See No. 294.
		Elder brother, <i>hsiang</i> .				Frontier, desert, <i>kuang</i> .	13th Radical. Variant of No. 228.
		Precede, <i>hsieu</i> .				List, record, <i>ts'ê</i> .	See No. 247.
		Obscure, <i>ku</i> .				Delicate, fine, <i>jan</i> .	Possibly related to No. 35.
		Able, conquer, <i>k'ê</i> .				Millions, <i>kou</i> .	Said to depict the small rafters of a roof.
		Rhinoceros, <i>hsi</i> .	See No. 17.			Cap, <i>moo</i> .	Variant of No. 167.
		Hare, <i>t'u</i> .	Rude picture of the animal.			Cap, <i>moo</i> .	See No. 167.
		Hairpin, clasp, <i>tsen</i> .				To flay, <i>kua</i> .	
		Enter, inside, <i>ju, yü</i> .	11th Radical.			Curtain, table cover, <i>mi</i> .	14th Radical. See No. 176.
		Hidden, lost, <i>wang</i> .				Shade, dark, <i>ming</i> .	
		Two, <i>lung</i> .	See No. 295.			Ice, <i>ping</i> .	15th Radical. See No. 86.
		Cut, eight, <i>pa</i> .	12th Radical. See No. 397.			Small table, <i>ki</i> .	16th Radical. See No. 181.























Shuo Wên, classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, classifier.	Modern Form.	Meaning and Sound.	Remarks.
	几	Short feathers, <i>shu</i> .	Component part of Nos. 12 and 20.		勿	No, not, <i>u</i> .	See No. 384.
	凵	To gape, <i>k'an</i> .	17th Radical. See No. 47.		匕	Spoon, ladle, <i>pi</i> .	21st Radical. See No. 161.
	凵	Willow basket, <i>k'ü</i> .	See No. 159.		北	Back to back, <i>pei, po</i> .	Now used only for "north." Adopted from coincidence of sound.
	凶	Unlucky, bad, <i>hsiung</i> .			匚	Receptacle, <i>fang</i> .	22d Radical. See No. 182.
	缶	A sort of utensil, <i>ts'u</i> .	Obsolete, exact form of vessel now unknown.		匚	Covered recep- tacle, coffer, <i>hsi</i> .	23d Radical. Allied to No. 182.
	出	To issue, <i>ch'u</i> .	See No. 107.		十	Ten, <i>shih</i> .	24th Radical. See No. 399.
	刀	Knife, <i>tau</i> .	18th Radical. See No. 164.		𠂔	Fleeing, <i>hsuan</i> .	
	刃	Cutting-edge, <i>jên, yin</i> .	The small stroke indicates the knife-edge.		卅	Thirty, <i>so, sa</i> .	See No. 401. Also old form of No. 297.
	𠂔	To notch a stick, <i>k'ü</i> .	A "notched stick" and "knife."		午	Noon, <i>u</i> .	See No. 303.
	力	Tendon, strength, <i>li</i> .	19th Radical. See No. 48.		𠂔	Half, <i>pan</i> .	See No. 304.
	𠂔	United strength, concord, <i>hsie</i> .	Obsolete.		𠂔	Winnowing fan, <i>pan</i> .	See No. 189.
	勹	Wrap, <i>pao</i> .	See No. 327.		卜	To divine, <i>pu</i> .	25th Radical. See No. 361.
	勹	To dip with a ladle, <i>cho, shuo</i> .			𠂔	Seal, knot, <i>chie</i> .	26th Radical. See No. 209.
	包	To enfold, <i>pao</i> .	See No. 328.		𠂔	To rule, <i>k'ing, chi</i> .	

Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	卯	Horary sign, 5-7 A. M., <i>mao</i> .			爻	To pull, <i>p'ien</i> .	Obsolete syno- nym of No. 219.
	卯	Eggs, <i>luan</i> .	See No. 60.		爻	United, <i>jüe</i> .	An allied sign of different ori- gin signifies a mythical tree.
	厄	A round wine-jar, <i>chih</i> .			爻	Connected, <i>cho</i> .	Obsolete syno- nym of No. 294.
	印	Seal, signet, <i>yin</i> .	See No. 210.		爻	To descend, <i>p'iao</i> .	
	危	Fear, danger, <i>wei</i> .	See No. 300.		口	Mouth, <i>k'ou</i> .	30th Radical. See No. 34.
	厂	Overhanging cliff, <i>han</i> .	27th Radical. See No. 95.		只	But, only, <i>chih</i> .	
	厚	Thick, <i>hou</i> .	Inversion of No. 359.		可	Sign of permis- sion, may, <i>k'ü</i> .	
	厶	Illicit, <i>sh</i> .	28th Radical.		司	To control, <i>si</i> .	See No. 242.
	云	Unfilial, <i>t'u</i> .	See No. 310.		后	Ruler, <i>hou</i> .	See No. 243.
	去	Go, depart, <i>k'ü</i> .			古	Ancient, <i>ku</i> .	
	厶	High, heap, <i>lei, lui</i> .	Stones piled up. Cf. No. 273.		句	Twist, phrase, <i>liu</i> .	See No. 326.
	虫	Single, only, <i>chuan</i> .			史	Scribe, <i>shih</i> .	See No. 246.
	又	Right hand, <i>yu</i> .	29th Radical. See No. 58.		𠂔	Cry of terror, <i>hsüan</i> .	Two months. Obsolete.
	𠂔	Hands clasped as in greeting, <i>kung</i> .	See also 55th Radical.		𠂔	Slow of speech, <i>na</i> .	



Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	告	To gore, publish, <i>kw.</i>	From "ox," and a complex sign now contracted.		囧	Lattice window, <i>kiang.</i>	See No. 145.
	呂	Backbone, <i>lü.</i>	See No. 53.		土	Earth, clay, <i>t'u.</i>	32d Radical. See No. 80.
	号	Cry of pain, <i>hao.</i>			壬	Complete, full, <i>t'ing.</i>	See No. 236.
	品	Rank, order, <i>p'in.</i>			垂	Pendant, <i>ch'ui.</i>	See No. 272.
	哭	To wail, cry, <i>k'u.</i>	"Mouth" re- peated, and "dog." Orig- inally "howl."		亨	Redoubt, <i>yung.</i>	See also under 189th Radical. Cf. No. 250.
	員	To speak, <i>yün, yuan.</i>			堇	Loess earth, <i>kin.</i>	From "yellow" and "earth," referring to color of the clay.
	喜	Happy, glad, <i>hsi.</i>			垚	Piled up, high, <i>yao.</i>	Cf. No. 273.
	𠂔	Many, <i>chi, ch'i.</i>	Obsolete. Also old variant of No. 91.		士	Officer, scholar, <i>shih.</i>	33d Radical. See No. 237.
	𠂔	Beast of burden (sound unknown).	Obsolete. Shuo Wên guesses it to be a horse's head.		壬	Great, full, <i>jen.</i>	9th of the Ten Stems. Cf. No. 236.
	𠂔	Desire, covet, <i>shet, sé.</i>			壺	Kettle, <i>hu.</i>	Original was a picture of the utensil.
	口	Enclosure, <i>wei.</i>	31st Radical. See No. 142.		壹	Single, one, <i>i.</i>	Evidently de- rived from last.
	四	Four, <i>si.</i>	See No. 333.		壹	Joyous, <i>chü, chu.</i>	
	𠂔	Top of the head (or) fetus in womb, <i>hsin.</i>	Obsolete.		𠂔	Fallow, <i>chih.</i>	34th Radical.
	𠂔	Furnace-flue, window, <i>ts'uang, ts'ung.</i>			𠂔	Wearry, <i>sui, ts'ui.</i>	35th Radical.

Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	夕	Evening, <i>hsi.</i>	36th Radical. See No. 131.		子	Respectful, <i>chan, chun.</i>	Obsolete.
	夕	Many, <i>to.</i>	Origin obscure.		宀	Roof, house, <i>mín.</i>	40th Radical. See No. 141.
	大	Large, <i>ta.</i>	37th Radical. See No. 286.		宀	Store-room, <i>chü.</i>	
	大	Large, <i>ta.</i>	Alternate form of last.		它	Cobra, that, another, <i>ta.</i>	Originally a cobra with in- flated hood.
	夫	Master, <i>fu.</i>	See No. 244.		宮	Palace, <i>kuang.</i>	See No. 144.
	人	Pleasing, <i>quo.</i>			寅	Knee-pan, horary sign, 3 5 P. M., <i>giu.</i>	
	人	Release, <i>kao, hao.</i>			夢	Dream, <i>méng.</i>	A contracted form of this is now used.
	人	Go and come, <i>t'ao.</i>			寸	Finger-joint, inch, <i>ts'ün.</i>	41st Radical. See No. 43.
	人	To kowtow, <i>nie.</i>	Man with head inclined.		小	Small, <i>hsiao.</i>	42d Radical. See No. 285.
	人	Bugbear, bandit, <i>nie.</i>			尗	Collect, hoard, <i>shu.</i>	
	人	Affluent, <i>shé.</i>			尗	Crooked, deformed, <i>wang.</i>	43d Radical.
	人	Outspread wings, <i>sui, hsin.</i>			尸	Corpse, <i>shih.</i>	44th Radical. See No. 61.
	女	Woman, <i>nü.</i>	38th Radical. See No. 24.		尺	Foot-measure, <i>ch'ih.</i>	
	子	Male child, <i>tü.</i>	39th Radical. See No. 26.		尾	Tail, end, <i>uei.</i>	














































Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	履	Shuo Wên: "That on which the foot rests," <i>li</i> .	Shoe > walk > action > con- duct.		己	Self, <i>li</i> .	49th Radical.
	屮	Sprout, <i>ch'ie</i> .	45th Radical. See No. 103.		巳	Hourly sign, 9-11 A. M., <i>si</i> .	See No. 329.
	山	Hill, mountain, <i>shan</i> .	46th Radical. See No. 93.		巴	Worm, clap hands, <i>pa</i> .	See No. 57.
	屾	Mountain peak, <i>ye</i> .	Obsolete except in combina- tion.		巾	Head-kerchief, <i>kin</i> .	50th Radical. See No. 175.
	屾	Mountain range, <i>shên</i> .	Obsolete.		巾	Pervade, <i>tsa</i> .	
	嵬	High rugged peak, <i>wei</i> .			市	Market, <i>shih</i> .	See No. 177.
	川	River, <i>ch'uan</i> .	47th Radical. See No. 85.		帛	White silk, <i>po, pei</i> .	
	𡿨	Brooklet, <i>kuan</i> .	Obsolete. Cf. No. 85.		𡿨	Ragged, <i>pi</i> .	Obsolete.
	𡿨	Stream 30 miles long, <i>kuai</i> .	Obsolete. Cf. No. 85.		干	Shield, weapon, <i>kan</i> .	51st Radical. See No. 216.
	巢	Nest on a tree, <i>ch'ao, ts'ao</i> .	Depicts birds in a nest over the sign for tree.		干	Level, even, <i>k'ien</i> .	See No. 283.
	工	Labor, work, <i>kung</i> .	48th Radical.		幺	Young, tender, <i>yo</i> .	52d Radical. See No. 330.
	左	Left-hand, <i>tsa</i> .	Cf. 8th classifier under 4th Rad- ical.		幺	Small, fine, <i>yo</i> .	See No. 331.
	巫	Divination, magic, <i>vu</i> .	Cf. No. 369.		广	Shed, cover, <i>gam, yen</i> .	53d Radical. See No. 143.
	𠂔	Very skilful, <i>chan</i> .	Obsolete.		庚	Change, age, <i>k'eng</i> .	

Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	麤	Unicorn, <i>chui</i> .	Allied to No. 3.		彳	Short-step, walk, <i>ch'ih</i> .	60th Radical. See No. 311.
	辶	To move on, <i>yin</i> .	54th Radical. See No. 315.		心	Heart, <i>hsin</i> .	61st Radical. See No. 41.
	辵	To go steadily, slow, <i>ch'ien, ch'an</i> .			思	Think, consider, <i>si</i> .	
	𠂔	Fear, excited, <i>kung</i> .	55th Radical. See also under 29th Radical.		心	Doubtful, <i>so, jui</i> .	
	戈	Lance, <i>i</i> .	56th Radical is not a Shuo Wên classifier.		戈	Halberd, <i>kuo</i> .	62d Radical. See No. 213.
	弓	Bow (weapon), <i>kung</i> .	57th Radical. See No. 211.		戠	Battle-axe, <i>yo, yüe</i> .	
	弦	Bow-string, <i>hsien</i> .	From "bow" and "silk" con- tracted.		戠	Battle-axe, <i>u, mou</i> .	5th of the Ten Stems. Re- lates to earth. See No. 214.
	弓	Twang of a bow, <i>han</i> .	Obsolete.		戠	Horary sign, 7-9 p. m., <i>hsü</i> .	Not same as No. 215.
	弓	Strong, <i>k'iang</i> .	"Bow" dupli- cated.		我	I, me, <i>wö</i> .	See No. 307.
	弟	Younger brother, <i>ti</i> .			戶	Window, <i>hu</i> .	63d Radical. See No. 191.
	豕	Swine snout, <i>ki</i> .	58th Radical. Cf. No. 18.		手	Hand, <i>shou</i> .	64th Radical. See No. 36.
	𣎵	Carved wood, <i>lu</i> .	Supposed to de- pict carved lines.		𠂔	Hand, <i>shou</i> .	Obsolete variant of last.
	彡	Stripes, feathers, <i>shan</i> .	59th Radical.		才	Substance, <i>ts'ai</i> .	
	攴	Writing, sign, <i>wên</i> .	Variant of No. 279.		支	Branch, <i>chih</i> .	65th Radical.

Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	支	Tap, rap, <i>pu.</i>	66th Radical		易	To change, easy, <i>i.</i>	
	放	Release, <i>fang.</i>			晨	*	
	教	Teach, to cause, <i>kuo.</i>			晶	Dawn, <i>ch'ên.</i>	
	文	Sign, mark, <i>wên.</i>	67th Radical. See No. 279.		品	Quartz crystal, See No. 75. <i>chung.</i>	
	斗	Dipper, peck, <i>lou.</i>	68th Radical. See No. 160. Cf. No. 188.		日	Speak, <i>yü.</i>	73d Radical.
	斤	Axe, <i>kin.</i>	69th Radical is not a Shuo Wén classifier.		曲	Speak, <i>yü.</i>	73d Radical.
	方	Square, <i>fang.</i>	70th Radical. Related to No. 182.		會	Crooked, bent, <i>k'ü.</i>	See No. 309.
	无	Vacant, <i>wu.</i>	71st Radical is not a Shuo Wén classifier.		會	To congregate, <i>hui.</i>	
	无	Indigestion, <i>ku.</i>	Reverse of 76th Radical, q. v.		月	Moon, month, <i>yü.</i>	74th Radical. See No. 72.
	日	Sun, day, <i>j'í, i.</i>	72d Radical. See No. 71.		有	Have, hold, <i>yu.</i>	Hand grasping an object.
	旦	Sunrise, <i>tan.</i>	See No. 71.		木	Tree, wood, <i>mu.</i>	75th Radical. See No. 97.
	旨	Decree, <i>chih.</i>	See No. 259.		本	Root, origin, <i>pên.</i>	
	是	Just now, this, <i>shih.</i>	See No. 302.		未	Not yet, horary sign 1 3 p. m., <i>wei.</i>	See No. 387.
	明	Bright, clear, <i>míng.</i>	See No. 77.		束	Bind, tie, <i>shu, shu.</i>	
					束	Thorn, <i>ts'ü.</i>	See No. 125.
					東	Sunrise, east, <i>tung.</i>	See No. 121.

Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	木	Grass-husk, <i>jén</i> .	See No. 100.		止	This, here, <i>ts'ü</i> .	From "man" and "stop."
	𣎵	Thrifty growth, <i>p'ò</i> .	See No. 101.		步	Step, <i>pu</i> .	See No. 318.
	林	Grove, <i>lin</i> .	See No. 98.		𣎵, 𣎶	Bad, <i>tsü</i> .	78th Radical.
	𣎵	Flowers, <i>p'ü</i> .	See No. 99.		死	Dead, die, <i>sü</i> .	From "man" and "bad."
	桀	Cruel, <i>kie</i> .	Possibly "men" impaled on branches of a "tree."		𣎵	To bore a hole, <i>chan</i> .	
	東	Pendant fruit, <i>han</i> .	Depicts fruit on a tree.		𣎵	A long spear, kill, <i>shu</i> .	79th Radical. "Man" and "hand" suggesting killing.
	業	Pursuit, trade, <i>yé</i> .			殺	Kill, <i>sha</i> .	
	桼	Varnish, <i>ch'ü</i> .	"Tree" and "water," i. e., "tree-sap."		毋	Do not, <i>wu</i> .	80th Radical. See No. 383.
	𣎵	To bind, <i>hun, kun</i> .	Obsolete.		比	Equal, <i>pi</i> .	81st Radical. See No. 282.
	欠	Yawn, weary, deficient, <i>k'ien</i> .	76th Radical. Reversed form of 1st classifier under 71st Radical.		𣎵	Animal like a hare, <i>ch'üé</i> .	Obsolete.
	次	Spittle, <i>ch'ien, yen</i> .	Obsolete. See also under 85th Radical.		毛	Hair, <i>mao</i> .	See No. 35.
	飲	Drink, <i>yin</i> .	Obsolete.		𣎵	Fur, <i>ts'ü</i> .	Three hairs.
	止	Stop, <i>chih</i> .	77th Radical. See No. 110.		氏	Clan, family, <i>shih</i> .	83d Radical.
	正	Exact, <i>chéng</i> .	See No. 111.		𣎵	Vapor, <i>k'ü</i> .	84th Radical. See No. 136.

Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	水	Water, <i>shui</i> .	85th Radical. See No. 84.		爪	Claw, talons, <i>chao</i> .	87th Radical. See No. 44.
	永	Perpetual, <i>yung</i> .	See No. 265.		父	Father, <i>fu</i> .	88th Radical is not a Shuo Wén classifier.
	林	Rivers, <i>ch'ui</i> .	Obsolete plural.		爻	To blend, <i>yao</i> .	89th Radical.
	涎	Spittle, <i>ch'ien, yen</i> .	See also under 76th radical.		𦐇	White cloth, <i>hi</i> .	Depicts textile fabric. Obso- lete.
	泉	Water-spring, <i>ch'üan</i> .	See No. 87.		𠂔	Bed, <i>ch'uang</i> .	90th Radical is not a Shuo Wén classifier.
	泉	Mingled waters, <i>hsün, ch'üan</i> .	Obsolete.		片	Splinter, <i>p'ien</i> .	91st Radical. See No. 341.
	火	Fire, <i>huo</i> .	86th Radical. See No. 81.		牙	Tooth, <i>ya</i> .	92d Radical. See No. 61.
	炙	To roast, <i>chih</i> .	"Flesh" over "fire."		牛	Cow, ox, <i>niu</i> .	93d Radical. See No. 5.
	炎	Flame, hot, <i>yen</i> .	"Fire" dupli- cated.		𦍋	The yak, <i>hi</i> .	
	焱	Intense heat, brilliant, <i>yen</i> .	"Fire" tripli- cated.		犬	Dog, <i>k'üan</i> .	94th Radical. See No. 7.
	烏	Raven, <i>wu</i> .	See No. 20.		玄	Skyblue, dark, <i>hsüan</i> .	95th Radical.
	熊	The bear, <i>hsung</i> .			率	Lead, command, <i>shuai</i> .	Depicts a banner as sign of rank.
	𩺰	To cook, stove, <i>ts'uan</i> .	Obsolete. See No. 171.		玉	Jadestone, <i>yü</i> .	96th Radical. Cf. No. 234.
	燕	The swallow, <i>yen</i> .	See No. 14.		王	King, <i>wang</i> .	See No. 234.

Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
		Jade ornament, <i>küe</i> .	Occurs only in proper names.			Adjacent fields, <i>küang</i> .	Obsolete.
		Lute, violin, <i>k'in</i> .	See No. 198.			Weedy land, <i>chih</i> .	Occurs in No. 23.
		Melon, <i>kui</i> .	97th Radical.			Strange, <i>i</i> .	See No. 345.
		Gourd, <i>hu</i> .				Blessed, <i>fu</i> .	Allied to No. 358.
		Tile, <i>wa</i> .	98th Radical. See No. 196.			Paint, draw, <i>hua</i> .	
		Flexible thongs, <i>tsun</i> .	Obsolete.			A roll of cloth, <i>p'ü</i> .	103d Radical.
		Sweet, <i>kan</i> .	99th Radical. See No. 342.			Sick, <i>hi</i> .	104th Radical. "Man" on a "bed." Cf. No. 154.
		Produce, <i>shêng</i> .	100th Radical. See No. 109.			Back to back, opposed, <i>po</i> .	105th Radical.
		Use, <i>yung</i> .	101st Radical. See No. 344.			Water soaking into the ground, <i>kuen</i> .	10th stem, relat- ing to north and water.
		Field, <i>t'ien</i> .	102d Radical. See No. 184.			White, <i>pai</i> .	106th Radical. Depicts white of the eye.
		Demon's head, <i>fu</i> .	Cf. 354			Form, <i>mo</i> .	See No. 46.
		Fingernail, <i>kia</i> .	See No. 42.			Dark gray, drab, <i>tsau</i> .	
		Deity, horary sign, 3-5 P. M., <i>shên</i> .	See No. 352.			Two hundred, <i>pi</i> .	"Hundred" du- plicated. Ob- solete.
		Human male, <i>nan</i> .	See No. 23.			Rawhide, <i>p'ü</i> .	107th Radical.

Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	皿	Dish, <i>min.</i>	108th Radical. See No. 155.		禿	Bald, bare, <i>tu.</i>	
	目	Eye, <i>mu.</i>	109th Radical. See No. 31.		稀	Rare, seldom, <i>hi.</i>	
	眉	Eye brows, <i>mei.</i>	See No. 49.		稽	Investigate, <i>ki.</i>	
	盾	Shield, <i>tuu, shun.</i>	See No. 232.		穴	Cave, <i>hsü.</i>	116th Radical. See No. 194.
	立	To look up, <i>hsie.</i>	Obsolete.		立	Set up, stand, <i>li.</i>	117th Radical. See No. 320.
	立	Behind (?), <i>kuo, lao.</i>	Obsolete.		竝	Two abreast, <i>ping.</i>	See No. 321.
	隹	Timid, <i>ku.</i>	Bird's eyes.		辛	Crime, misfortune, <i>k'ien.</i>	
	目	To look right and left, <i>ku.</i>	Two eyes.		竹	Bamboo, <i>chu.</i>	118th Radical. See No. 117.
	矛	Lance, <i>muo.</i>	110th Radical. See No. 220.		筋	Sinew, <i>kin.</i>	
	矢	Arrow, <i>shih.</i>	111th Radical. See No. 212.		箕	Winnowing fan, <i>ki.</i>	See No. 183.
	石	Stone, <i>shih.</i>	112th Radical. See No. 96.		米	Shelled grain, <i>mi.</i>	119th Radical. See No. 124.
	示, 示	Heaven's influence, <i>si.</i>	113th Radical. See No. 353.		穀	A grain measure, <i>ku.</i>	Obsolete.
	肉	Foot-print, track, <i>jou.</i>	114th Radical.		糸	Silk, <i>mi.</i>	120th Radical. See No. 134.
	禾	Growing crops, <i>ho, huo.</i>	115th Radical. See No. 118.		糸	Connect, bind, <i>hsi.</i>	










































Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	素	White silk lace, <i>su, so.</i>	<i>Cf. No. 134.</i>		聿	Bamboo brush, <i>nie.</i>	Obsolete.
	絲	Silk thread, <i>si.</i>	See No. 135.		肉	Flesh, <i>jou.</i>	130th Radical. See No. 64.
	缶	Pottery, jar, <i>jou.</i>	121st Radical. See No. 158.		能	Natural abil- ity, able, <i>néng.</i>	Original depicts some strong beast like the bear.
	网	Net, <i>wang.</i>	122d Radical. See No. 165.		臣	Prime Min- ister, <i>ch'ên.</i>	131st Radical. See No. 239.
	羊	Sheep, goat, <i>yung.</i>	123d Radical. See No. 6.		𠂔	Chin, <i>i.</i>	
	羴	Odor of goats, rancid, <i>shan.</i>	A flock of goats.		臥	Recline, rest, <i>wò, ngò.</i>	
	羽	Long feathers, <i>yü.</i>	124th Radical. See No. 45.		取	Moral, worthy, <i>hsien.</i>	
	習	Constant flight, to practice, <i>hsi.</i>			自	Nose, self, <i>tsi.</i>	132d Radical. See No. 269.
	老	Old, venerable, <i>lao.</i>	125th Radical.		百	Head, <i>shou.</i>	Obsolete form of No. 29.
	而	Whiskers, <i>ér.</i>	(Now a conjunc- tion.) See No. 38.		至	Unto, towards, <i>chih.</i>	133d Radical.
	𡇗	Spring up, cause, <i>tsun.</i>	Sprout with roots. (Not from last.)		臼	Mortar, <i>kiu.</i>	134th Radical. See No. 200.
	耒	Plow, <i>lei.</i>	127th Radical.		旬	Kiln, <i>kü.</i>	See No. 201.
	耳	Ear, <i>ér.</i>	128th Radical. See No. 32.		𡗗	Offer, lift up, <i>yü.</i>	Perhaps related to No. 346.
	聿	Stylus, pen, <i>yü.</i>	129th Radical. See No. 202.		舌	Tongue, <i>shé.</i>	135th Radical. See No. 56.



Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	𤝵	Opposed, perverse, <i>ch'auu.</i>	136th Radical.		虎	Tiger, <i>hu.</i>	Same as last. See No. 2.
	𤝵	Tangled brush, thicket, <i>shun.</i>			盧	Sacrificial vase, <i>hsü.</i>	Obsolete.
	舟	Boat, ship, <i>chou.</i>	137th Radical. See No. 170.		虤	Tiger rampant, <i>yen, hsien.</i>	Obsolete.
	艮	Root, <i>kên.</i>	138th Radical is not a Shuo Wên classifier.		虫	Worm, insect, <i>ch'ung.</i>	142d Radical. See No. 11.
	色	Color, lust, <i>shü, shü.</i>	139th Radical.		虺	Reptiles, <i>k'un.</i>	"Worm" du- plicated, sug- gesting a larger class of ani- mals.
	艸	Grass, plants, leaves, <i>ts'ao.</i>	140th Radical. See No. 104.		蟲	Insects- (generic), <i>ch'ung.</i>	"Worm" or "in- sect" tripli- cated, suggest- ing large num- bers.
	苟	Illicit, <i>kou.</i>			血	Blood, <i>hsüe.</i>	143d Radical. See No. 55.
	苜	Clover, <i>mu.</i>			行	To go, step, <i>hsing.</i>	144th Radical. See No. 317.
	𦰩	Herbs (generic), <i>ming.</i>	Obsolete variant of No. 115.		衣, 衤	Cloak, <i>ü.</i>	145th Radical. See No. 166.
	莧	Goat's horns, <i>huan.</i>	Origin obscure.		裘	Skin garments, <i>k'iu.</i>	
	華	Flowers, glory, <i>hwa.</i>	See No. 106.		𠂔	A cover, lid, <i>hsia.</i>	146th Radical.
	萑	Horned owl, <i>huan.</i>	"Horns" (not "grass") over "bird."		西	West, <i>hsi.</i>	See No. 122.
	蓐	Sprouts, <i>ju.</i>			見	See, look, <i>kien.</i>	147th Radical. See No. 267.
	𤝵	Tiger, <i>hu.</i>	141st Radical. Variant of No. 2.		覷	Look, <i>yuu.</i>	Obsolete.



Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wên, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
		Horn, <i>kua, kû.</i>	148th Radical. See No. 50.			To string, con- nect, <i>kuan.</i>	Contracted form of No. 336.
		Speech, <i>yen.</i>	149th Radical. See No. 276.			Red, <i>ch'ih.</i>	155th Radical. "Great" and "fire."
		Dispute, <i>lung.</i>	"Words" <i>p.s.</i> "Words."			To go, walk, <i>tsou.</i>	156th Radical. See No. 316.
		Valley, ravine, <i>fa.</i>	150th Radical.			Foot, <i>tsu.</i>	157th Radical. See No. 37.
		Laughter, <i>kûe, ku.</i>	Obsolete.			Body, <i>shên.</i>	158th Radical. See No. 28.
		Stemmed dish, <i>tau.</i>	151st Radical. See No. 156.			Chariot, cart, <i>ch'ê.</i>	159th Radical. See No. 206.
		Why, how, <i>k'î.</i>				Bitter, <i>hsin.</i>	160th Radical. See No. 343.
		Plenty, rich, <i>fung.</i>	See No. 323.			Prince, <i>p'.</i>	
		Pig, <i>shih.</i>	152d Radical. <i>Cf.</i> No 18.			Adversaries in court, debate, <i>pieu, p'ien.</i>	
		Pig, <i>shih.</i>	Variant of last. See No. 18.			Morning, horary sign, <i>ch'ên.</i>	161st Radical.
		Pig, pork, <i>ts'au.</i>	Synonym of last.			To run, <i>cho.</i>	162d Radical. See No. 312.
		Elephant, <i>hsiang.</i>	See No. 1.			City, <i>i.</i>	163d Radical. See No. 249.
		Unicorn, <i>ch'ui.</i>	153d Radical. See No. 16.			(Meaning and sound un- known.)	Used only in combination.
		Shell, value, <i>pei.</i>	154th Radical. See No. 132.			Amphora, horary sign, <i>p. M., yu.</i>	164th Radical. See No. 172.

















Shuo Wen, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wen, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
		Old wine, ripe, <i>ch'iu</i> .	Derived from last.			Cloud, <i>yun</i> .	See No. 90.
		To sort out, <i>pieu</i> .	165th Radical. See No. 318.			Red > clear > sky color > blue- green, <i>ch'ing</i> .	174th Radical (exhibits a curious succe- sion of mean- ings).
		Village, third of a mile, <i>li</i> .	166th Radical.			Not right, not, <i>fei</i> .	175th Radical. See No. 386.
		Heavy, <i>chung</i> .				Face, <i>mien</i> .	176th Radical. See No. 30.
		Metal, <i>kin</i> .	167th Radical. See No. 82.			Leather, <i>k'è, k'ei</i> .	177th Radical.
		Long, <i>ch'ang</i> .	168th Radical.			Leather thongs, <i>wei</i> .	178th Radical. See No. 197.
		Door, <i>men</i> .	169th Radical. See No. 169.			Leeks, <i>kin</i> .	179th Radical. See No. 116.
		Mound, <i>fou</i> .	170th Radical. See No. 193.			Sound, note, <i>yin</i> .	180th Radical. See No. 277.
		Depression be- tween mounds, <i>fou, fu</i> .	Obsolete.			Head, book-leaf, <i>ye</i> .	181st Radical.
		Overtake, <i>tai</i> .	171st Radical. Depicts "hand" grasp- ing "tail."			Ought, <i>hsü</i> .	
		Short-tailed birds, <i>chui</i> .	172d Radical. See No. 13.			Urgent, <i>p'in</i> .	
		Birds chattering, "Bird" dupli- cated. <i>ch'ou</i> .				Wind, <i>feng</i> .	182d Radical.
		Flock of birds, <i>tsu, tso</i> .	Obsolete.			To fly, <i>fei</i> .	183d Radical. See No. 63.
		Rain, <i>yü</i> .	173d Radical. See No. 89.			Fowl, eat, <i>shih</i> .	184th Radical.



Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
	首	Head, <i>shou</i> .	185th Radical. See No. 29.		鳥	Long-tailed bird (generic), <i>nuo</i> .	196th Radical. See No. 12.
	香	Incense, fragrant, <i>hsiang</i> .	186th Radical is not a Shuo Wén classifier.		𩇛	Salt, rude, <i>lu</i> .	197th Radical. See No. 133.
	馬	Horse, <i>ma</i> .	187th Radical. See No. 4.		鹽	Salt, <i>yen</i> .	Synonym of last.
	骨	Bone, <i>ku</i> .	188th Radical.		鹿	Deer, stag, <i>lu</i> .	198th Radical. See No. 3.
	高	High, <i>kuo</i> .	189th Radical. See No. 305.		麋	Fleet, timid, <i>ts'u</i> .	Herd of deer.
	郭	Redoubt, <i>kuo</i> .	Space between inner and outer city gates. Modern form has "city" added.		麥	Wheat, <i>mai, mei</i> .	199th Radical.
	髮	Human hair, <i>piao</i> .	190th Radical. See No. 40.		麻	Hemp, flax, <i>ma</i> .	200th Radical.
	鬥	Wrangle, <i>tau</i> .	191st Radical. Depicts "hands" con- tending.		黃	Yellow, <i>huang</i> .	201st Radical.
	𩇛	Ghost, spirits, <i>ch'ang</i> .	192d Radical. See No. 370.		黍	Tall millet, growing, <i>shu</i> .	202d Radical.
	𩇛	Large incense tripod, <i>ti, ki</i> .	193d Radical. See No. 373.		黑	Black, <i>hē, hei</i> .	203d Radical.
	𩇛	Variant of last.			𩇛	To embroider, <i>chih</i> .	204th Radical. See No. 180.
	鬼	Demon, <i>kuai</i> .	194th Radical. See No. 354.		𩇛	Toad, <i>mōu, méng</i> .	205th Radical. See No. 9.
	魚	Fish, <i>yü</i> .	195th Radical. See No. 8.		鼎	Small incense tripod, <i>ting</i> .	206th Radical. See No. 364.
	𩇛	Large fish (generic), <i>yü</i> .	Intensive of last. Obsolete.		鼓	Drum, <i>ku</i> .	207th Radical.



Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.	Shuo Wén, Classifier.	Modern Form.	Meaning and Sound.	Remarks.
		Rat, mouse, <i>shu.</i>	208th Radical. See No. 21.			Dragon, <i>lung.</i>	212th Radical.
		Nose, <i>pi.</i>	209th Radical. See No. 33.			Tortoise, <i>kua.</i>	213th Radical. See No. 10.
		Growing millet, <i>ch'i.</i>	210th Radical. See No. 119.			Fife, organ, <i>yü.</i>	214th Radical.
		Front teeth, <i>ch'ih.</i>	211th Radical. See No. 52.				

CHINESE IDEOGRAPHS.



seem to be groundless. It is unsafe to place absolute confidence in all of the etymologies of the Shuo Wên, but on the other hand, it is a great error to treat it, as has been done by some, as throughout unreliable. Even the compilers of the Kanghsi Dictionary had their doubts about many of the conclusions of the Shuo Wên, as will appear by a perusal of that work. Still upon the whole it seems to have merited the approval of that able corps of scholars.

There are in existence more than one version of the Shuo Wên, which show pronounced variations in the text. This divergence in readings is probably due to the several versions having been derived from early independent transcriptions of the original manuscript. What is needed is a revision of the text, after careful comparison of the extant versions, by a corps of Chinese and foreign scholars, along the lines of textual criticism. To cite an example of divergence in readings, the definition of a certain ancient measure is variously given in two versions, the discrepancy being so great as to leave the reader unable to determine the intended dimensions. Some error in copying is likely the cause of this variation, but just when and where it occurred is the question.

There are also instances where the definition is irreconcilable with subsequent meanings of a symbol. This leads the student to suspect that an early copyist has substituted another character for the one intended. This kind of error is easily made in a language in which the addition or omission of a single stroke may materially alter the significance of a symbol.

Another source of error may be in the imperfections of the original manuscript, for it is a matter of tradition that the Shuo Wên was published after the death of the author, thus embodying in the text some inadvertent errors which a review by the author might have eliminated.

The Chinese commentators of the Shuo Wên have themselves made some ingenious surmises in their efforts to reconcile textual contradictions, and in many instances are free to admit that there must be errors of long standing in the extant versions. Combine the ability of the European textual critic with the accumulated knowledge of the Chinese antiquarian, and some of the knotty questions might find a solution.

In Plates XXX. to XLIX., inclusive, I have given a list of the five hundred and forty "classifiers," which in the opinion of the author of the Shuo Wên is the basis of the later written language. To the form given in the Shuo Wên I have appended the equivalent modern form together with the English definition and the pronunciation. These symbols have been arranged so as to fall under the successive radicals as now accepted by modern lexicographers.

III. THE ROYAL EDICT CONFIRMING THE DOMAIN OF SAN.²⁶

Upon the following pages is shown a fac-simile of this edict, as given by Juan Yüan in his work on Old Inscriptions, together with a transliteration into the modern character, and an attempt at translation.²⁷ According to Juan Yüan this remarkable text of three hundred and fifty-seven symbols was engraved upon a brass tripod originally in the collection of the Hsü (徐) family of Yang Chow (揚州) but later (A. D. 1803) in the collection of one Hung (洪), presumably of the same city. It is accepted as genuine by the scholar Juan Yüan, who seems to have been a discriminating student of old inscriptions. He suggests that the Edict may date back to the reign of Wu Wang 武王 (B. C. 1122). The style of this inscription is in semi-cursive character with but few carefully executed symbols. Contractions and variations are numerous, as will appear by comparing the symbols which occur more than once.

Some of the symbols show an arrangement of their component parts quite different from that of their present form, such as 咸 for 城; 森 for 菜; 畚 for 相.

Others are still in the pictographic state, such as: 月 (月), "moon"; 𠂔 (馬), "horse"; 子 (子), "son"; 目 (目), "eye"; 豆 (豆), "stemmed dish" (here a man's name); 京 (京), "capital city," showing the tower over the city gate; 井 (井), "well," with the mouth still in place; and a fairly good pair of doors in 門 (門), "gate."

The symbol 義 i "public" occurs thrice in such strange forms (義 義 義) that it raises a question as to its derivation from 我 wō unless 𠂔 (old form of wō) has become mere scroll-work in the old cursive style.

The text may be regarded as rightly belonging to the early date ascribed to it, and I see no reason for suspecting it as a forgery.

We know from history that Wu Wang established the Chou Dynasty 周, B. C. 1122; that he set nine ministers over his realm, one of whom was San I-shêng (聶宜生).

The instrument is executed in the form of an indenture, with description of land and names of adjacent landholders as in modern Chinese deeds. The unusual feature is the oath taken by the king and the go-betweens to secure the rights of the clan or family of San. An incidental proof of antiquity is the form of the date, which shows the cycle-signs in use for days of the month²⁸ instead of the later usage

²⁶ For convenience this may be designated "The San Edict."

²⁷ This is but a tentative translation, for a minute study of local geography and history is necessary to throw light upon many points otherwise obscure.

²⁸ The first year of the 26th cycle coincides with B. C. 1137. This was designated by 甲子. B. C. 1122 was 己卯. Here we find 乙卯, which is the fifty-second year of the cycle and falls outside the reign of Wu Wang (B. C. 1122-1115). Either the assumed reign is incorrect, or else the date-mark applies to a day and not to a year.

to designate years. This peculiarity, together with the general style of writing, suggest a period at or near that of the "tortoise-shell" inscriptions referred to hereafter. The inscription was presumably on the body of the tripod, and in case it covered the entire surface, the vessel must have been at least three feet in circumference. So heavy a bronze object would be hard to destroy, and this may account for its having survived the ravages of time.

The habit of inscribing bronze vessels and implements was in vogue among the Chinese at a very early date. Inscriptions upon sacrificial vessels are usually in conventional language, affording no valuable historical data. Halberd-heads often have a single symbol engraved or embossed upon the butt, such as that for *halberd*, *war*, *army*, *lightning*. Others have two or more characters giving names of cities, which may be trade-marks. Numerals and dates frequently occur on swords, halberds, and cross-bow triggers, which are supposed to be check-marks made by the inspector of arms. Old bronze hatchets and chisels sometimes have marks cut into the surface, probably for the purpose of identifying ownership. In general, very few Chinese inscriptions of ancient date afford any information of moment. In view of this, the San Edict stands almost alone as an inscription furnishing definite information, unless we except the Standard Weights and Measures of Ch'ín Shih Huang-ti (B. C. 240-230), upon which was inscribed the edict for uniformity with the reign and year. Should it be proved that the date affixed to the San Edict is a cycle year-sign, then it must be later than the reign of Wu Wang, and its purport would be the confirmation of title to a domain presumably acquired at an earlier date.

In passing it may be noted that the Chinese cycle consists of a period of sixty years. Each year has a distinguishing title called the "year sign," which is composed of two characters selected from the twenty-two signs known as the Ten Stems and Twelve Branches. Chinese chronology is based upon the succession of the cycles. The first year of the first cycle coincides with the year 2637 B. C., computed from known dates in Chinese history.

There is, however, some doubt as to the exact period when the cycle-system was adopted for fixing the succession of years, and there is much to warrant the supposition that the cycle-signs were in use for *days* long before they became current as *year-signs*. The late Dr. Edkins was of the opinion that these twenty-two symbols were chronological signs imported from Babylonia at a very early time. Just what his proofs were I am unable to state.

TRANSLATION.

Confirmation of the vast territory ²⁹ San-I, ³⁰ being the domain now enjoyed by the said San. Beginning at the Hsien and T'ao Rivers, thence south to the Ta Ku River, a land-mark; ³¹ thence down stream by two land marks to a row of willows; again down the T'ao and Hsien rivers to Yü Ch'a ³² and (?) Mei; ³² thence west, bounded by Po ³³ Ch'êng (city) to an apple tree; thence

以	柳	沽	竟	用
西	復	一	自	大
表	洮	表 ³¹	瀝	散 ²⁹
于	瀝	以	洮	散
敵 ³³	降	降	以	邑 ³⁰
城	雩 ³²	二	南	迺
杜	廬	表	至	即
木	(?) ³²	至	于	散
表	隄	于	大	用
于		邊		田

²⁹ 散 here means "territory," an unusual sense, now obsolete (cf. Kanghsi).

³⁰ "I" (邑) is "judicial district" (now a county), so San-I is the jurisdiction of San.

³¹ "Landmark" (表) *piao*, was originally a bush or tree marking farm lands. Kangshi illustrates it: "To set a tree as a *piao*" (立木為表). Here the symbol is a pictograph (表). It seems to have also a verbal meaning.

³² 雩 and (?) 隄. Probably local names. The symbol 雩 has not been deciphered.

³³ Old form of 播 *po*. The only geographical name cited under this by Kanghsi is "Marsh in Yü Chou."

along waste lands,³⁴ bounded by a road, through [said lands] up a cliff by a pool; thence across So Mei Ling and Kang-So³⁵ along a path, and thence by the former road to the highway; thence east, bounded by Tsi's eastward line, turning to the right to a boundary road; thence south

疆	表	梯	登	若
右	于	表	于	萊 ³⁴
還	周	于	厂	表
表	道	單	淳	于
于	以	道	表	若
竟	東	表	割	道
道	表	于	梯 ³⁵	内
以	于	原	隄	降
南	于	道	陵	若
	東		剛 ³⁵	

³⁴ "Waste lands" 若萊. This is a guess. The expression is obscure. 若 may mean "dry grass" and be allied to 萊 "thistle." Both characters have other meanings that are inapplicable here. 𠂔 (若) resembles 𠂔 (艾) ai, "artemisia." Full form for 若 is 𠂔. Here contracted.

³⁵ 梯隄陵 (So Mei Ling) and 剛梯 (Kang So) are probably local names of ridges.

bounded by the Ki Lai³⁵ road; thence west to the line of Hung Mu's land to the Government Land Plot,³⁷ and from a poplar tree on the left of the road up to said Government Plot eastward, along a road as boundary, to a landmark; turning westward along and down Kang past three landmarks, and thence south to the highway down by Chou³⁸

表	表	左	莫	表
降	還	至	竟 ₃₇	于
以	以	于	井 ³⁷	郤 ³⁶
南	西	井	邑	萊
表	一	邑	田	道
于	表	表	自	以
周	降	道	擲	西
道	剛	以	木	至
降	三	東	道	于
州 ³⁸		一		堆

表于降還以以南表于周道降州
 表還以以西表于一表降剛三
 左至于井邑田自擲木道以一
 莫竟井邑田自擲木道以一
 表于郤萊道以西至于堆

³⁵ 郤萊 (Ki Lai) is obscure. I take it as a local name.

³⁷ Government land-plot (井邑田) refers to the ancient government reservation of 100 Mow (acres) out of every 900. Land was divided into nine plots, thus 田. The reservation was in the center and was described by the sign 井, which soon coalesced with the symbol for "well."

³⁸ The significance of the terms "Chou" and "Kang" (see next page) is uncertain. The former is usually a "judicial district," but here it seems to have special meaning, *e. g.*, personal name.

and Kung, ascending So (a ridge) and down to a thicket and two land-marks, across the holdings of the Yu Sī³⁸ and honorable elders,⁴⁰ Fang Wu-fu,⁴¹ Hsi Kung,⁴² Hsiang, Tou, across Yü K'ao, Lu Ch'eng, clan of Shih, the private gateway (?) of Yu Hsiang, across Ts'ü Yuan, across Yü, ⁴³ (unidentified name), Huai, Superintendent of Works Hu Hsiao, (?) Fêng Fu, 豐父

⁴³ 氏	宮	有 ³⁹	剛 ³⁸
淮	右	襄	司
司	相	豆	竟
工	小	入	田
虎	門	虞	義 ⁴⁰
孝	入	万	祖
⁴³ 開	辭	象	放 ⁴¹
豐	原	貞	武 ⁴¹
父	入	師	父
	虞		西 ⁴²

³⁸ Yu-si (有司) "petty officers," "retainers." These officers comprised inspectors and superintendents of many departments under a feudal lord.

⁴⁰ I venture to translate 義祖 (i-tsu) as "honorable elders," analogous to 公祖 of like meaning. 祖 usually means "ancestor." The expression "i-tsu" may possibly be a name.

⁴¹ 武父 (wu-fu) is cited by Kanghsi as a recognized title, but *not defined*. It ought to mean "knight" or "man at arms." Here it is likely a title. 放 (fang) means "release," but ought to stand for a man's name. Kanghsi cites no case of such usage, and Juan Yuan substitutes another symbol without textual authority.

⁴² 西宮 hsi kung is "West Palace" and usually refers to the Harem. Here it may be a personal name, or it may signify that the following-named persons were eunuchs, who as a class have great power at Court.

⁴³ Unidentified symbols not found in Kangsi.

Hung, and also Superintendent of Punishments K'ao Wei, in all fifteen officers. These immediately adjacent to San's domain are: Inspector of Land Pi Chou, Inspector of Cavalry Tan, Chief Herdsman and Superintendent of Works Tun Kiün, Tsai Te fu, and bordering on the lands of San and the imperial ⁴⁴ domain, ⁴⁴ Wu Tuan-fu, Kiao (?) ⁴⁵ Fu . . . ⁴⁶

田	驛	必	夫	堆
武	君	周	子	乃
段	宰	司	竟	有
父	德	馬	大	司
效	父	單	舍	刑
果 ⁴⁵	散	率	散	巧
父	入 ⁴⁶	牧	田	口
之 ⁴⁶	小	人	司	十
有	子	司	土	又(有)
	竟 ⁴⁴	工		五

田 驛 必 夫 堆
 武 君 周 子 乃
 段 宰 司 竟 有
 父 德 馬 大 司
 效 父 單 舍 刑
 果⁴⁵ 散 率 散 巧
 父 入⁴⁶ 牧 田 口
 之⁴⁶ 小 人 司 十
 有 子 司 土 又(有)
 有 竟⁴⁴ 工 五

⁴⁴ This and the preceding descriptive term are perplexing. 竟田 (king-ti'en) means "to bound land" as elsewhere in this indenture. The preceding expression, *Haiao tai*, is an obsolete term of self-depreciation used by an emperor, literally meaning "little child."

⁴⁵ The symbol 果 is quite distinct, but is not found in Kanghsi.

⁴⁶ The unknown sign 之 is descriptive like 之 on page 28 and may be the same. Both are followed by the possessive 之 and thus modify the following word.

Officer (?)⁴⁷ Chou-King (周京), Yu Ts'ung (?)⁴⁸ Wei (衛), San's retainers to the number of ten. Now the King, in the Ninth Moon, Ch'ên-Kia⁴⁹ I Mao,⁵⁰ makes oath before [his] Honorable Elders and Select Bannermen,⁵¹ saying, "We confer upon the Clan of San this land token,"⁵² securing [the land] to the Clan of San in good faith, else let us suffer

實	曰	乙 ⁵⁰	有	司	
余	我	卯	司	(?) ⁴⁷	
有	執	大	十	州	
散	付	界	夫	京	
氏	散	義	唯	攸	
心	氏	祖	王	從	
麓	田 ⁵²	翼 ⁵¹	九	畀 ⁴⁸	
則	器	旅	月	口	
爰	有	誓	辰 ⁴⁹	散	
爽		甲			

⁴⁷ 司 is obscure, Juan Yüan makes it 臺 which seems far-fetched.

⁴⁸ A properly formed symbol, but not in Kanghsi.

⁴⁹ This seems to be a reversed horary couplet like several found in the "tortoise shell" inscriptions (see *infra*).

The sign 十 may be either 甲 *kia* or 在 *tsai* "at." If an horary sign, the two (ch'ên *kia*) may mean "forenoon."

⁵⁰ "I-mao" (乙卯) refers to the day of the month, and not to the year as in the cycle system (adopted later).

⁵¹ "Select." Kanghsi quotes early use of 翼 *hsüan* as substitute for 選 *hsüan* "select." 旅 *lü* "troops," "bannermen."

⁵² 田器 I take to be "land token," referring to the tripod inscribed with this indenture, and conferred as a "token" of title to the domain.

a thousand penalties a thousand fold,"⁵³ . . . Honorable Elders and Select Bannermen in turn make oath to (or) by Hsi Kung, Hsiang Wu Fu saying: "We insure to the Clan of San possession of the lands irrigated (?)⁵⁴ and walled, else let us suffer a thousand penalties a thousand [fold]."⁵⁵ Hsi Kung and Hsiang Wu-fu upon thus taking oath affix⁵⁶ the seal.⁵⁶

西	田	誓	則	千	田	新	則	千
宮	余	曰	誓	罰	千	日	新	罰
裏	有	我	迺	千	千	共	里	千
武	爽	既	界	傳 ⁵³	千	日	里	千
父	羸	付	西	(?)	千	下	里	千
則	爰	散	宮	之	千	千	里	千
誓	千	氏	裏	義	千	千	里	千
乃	罰	濫 ⁵⁴	武	祖	千	千	里	千
象 ⁵⁵	千	田	父	翼	千	千	里	千
圖 ⁵⁶	(傳)	牯		族	千	千	里	千

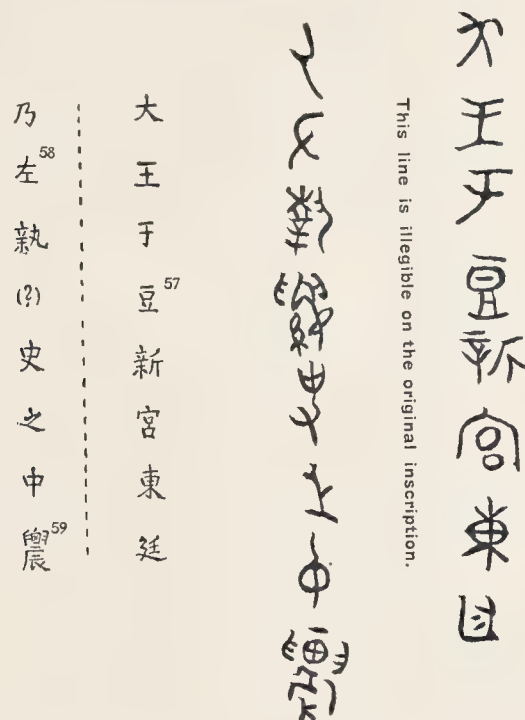
⁵³The sign 傳 (ch'uen) "delivered" with 千, means "a thousand times inflicted," i. e., "a thousand fold." In the second oath this sign has been accidentally omitted either by the original engraver or copyist.

⁵⁴The sign 濫 is unquestionably 濫 and is composed of "water" and "connect." It is not in Kanghsi, but might mean "water-system" or "irrigate." 牯 is contracted form of 牆, ts'iang "wall." The two expressions each containing 田 (t'ien) "field" may be names of localities.

⁵⁵象, hsiang, "elephant" "ivory" "carve" "delineate." Here it probably means "affix."

⁵⁶圖 (t'u) "seal," "diagram." No seal is shown in this copy of the edict. Possibly a "map" of the domain accompanied the edict.

The Great King, with Tou,⁵⁷ in the New Palace, East Audience Hall. . . . on the left⁵⁸ the Royal Secretary, with the Minister of Agriculture between.⁵⁹



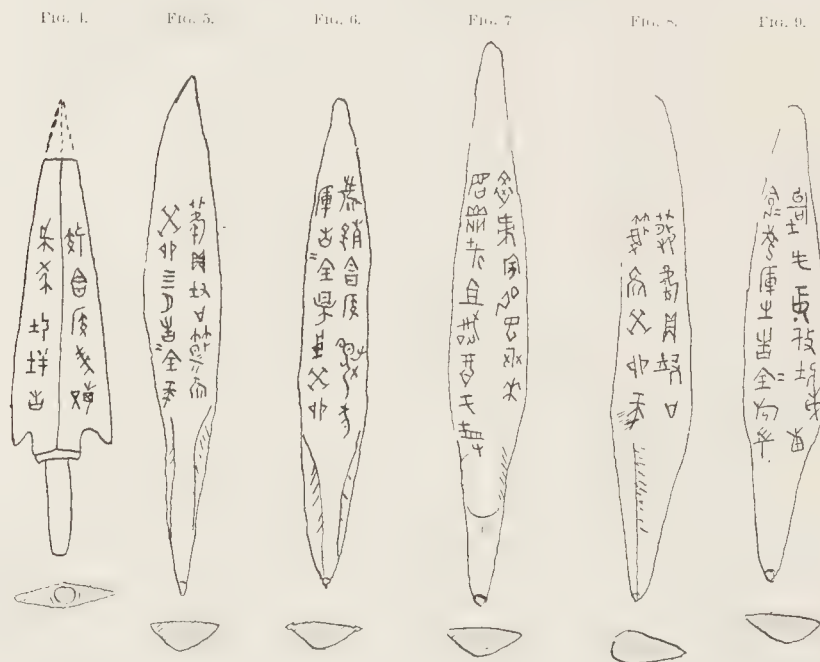
⁵⁷ Probably the go-between, as yet in China in all such transactions. This name appears on page 25 as one of the retainers of San.

⁵⁸ Tradition makes the *right hand* the ancient seat of honor, hence properly that of the *King*. A trace of this usage is in the Chinese army, where the *right-wing* (右軍) takes the precedence. Modern custom makes the *left* the seat of honor.

⁵⁹ I make the last symbol in the edict as above shown, "Minister of Agriculture." Old form of 農 should be 𡎇, which closely resembles 𡎇. Modern form is 農 (nung) "farmer." Kanghsi says: "Also title of officer over agriculture" (又司農官名). Juan Yüan makes it 𡎇 without orthographic evidence. In either case the expression is not grammatical.

IV. ANCIENT INSCRIPTIONS UPON BONE AND TORTOISE SHELL.

A remarkable find of antiquities occurred in 1899 near Wei Hui Fu (Honan Province) upon the site of the ancient city Chao Kuo (朝歌城). There were reported to have been exhumed three thousand fragments. The vendors went first to Peking, but finding that city disturbed by the approaching Boxer Uprising, they brought their curios to the city of Weihsien (Shantung) and left a portion of the find in



Figs. 4-9. Inscribed bone arrow heads found near Wei Hui Fu (Honan Province). Figs. 4-6 are in the Museum of the Royal Asiatic Society at Shanghai, and Figs. 7-9 are in the Bergen collection (Shantung, China). (Slightly reduced in size.) The style of writing is very archaic, most of the symbols being as yet undeciphered.

the hands of a local merchant. This Chinese gentleman, being a friend of the writer, made known the presence of these unique curiosities, and loaned them to him for inspection. The balance of the find had been taken to Shanghai (or elsewhere) and sold to a mandarin (Tao-tai) Liu T'ie-Yün (劉鐵雲). This Chinese scholar published a book in his own language, illustrated with eight hundred phototypes taken

from ink-rubbings of the specimens in his possession. Meanwhile some four hundred fragments were purchased by the writer for the Museum of the Royal Asiatic Society, Shanghai. A year later (1904-5) the remaining eighteen hundred frag-

FIG. 10.

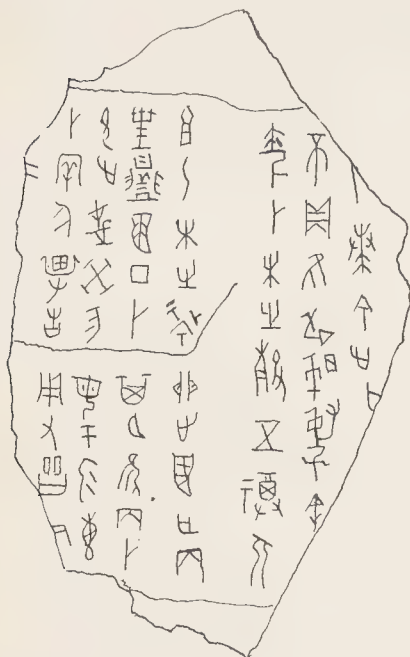


FIG. 11.

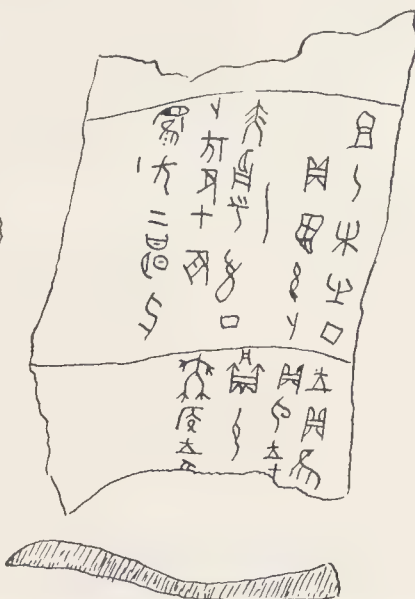


Fig. 10 is a fine specimen of ancient inscribed tortoise shell, most of the symbols of which are intelligible, but the translation difficult owing to the incompleteness of the inscription. (Actual size.)

Fig. 11. Inscribed bone fragment. The upper right two lines read: 祖乙未之丁問角巳卜. (Technical language of divination containing date of inquiry.)

Originals of Figs. 10-11 in the Couling-Chalfant Collection, Shantung, China. (Actual size.)

ments were located, and, after some difficulty, were procured and are now preserved as private collections. It is unfortunate that the finders did not undertake to match the fragments before disposing of them, for it is an almost impossible task to do this now, on account of the dispersal of the pieces.

While it is a tradition among the Chinese that tortoises and sacrificial bones were once used in divination, yet, according to Liu T'ie-Yün, no one prior to himself had published any account of the discovery of such objects. He further records his opinion that the style of writing is older than that of any extant inscription.

It is possible that this archaic style of writing survived among soothsayers long after it ceased to be in current use. Whatever be the date of the inscriptions, they

FIG. 12.

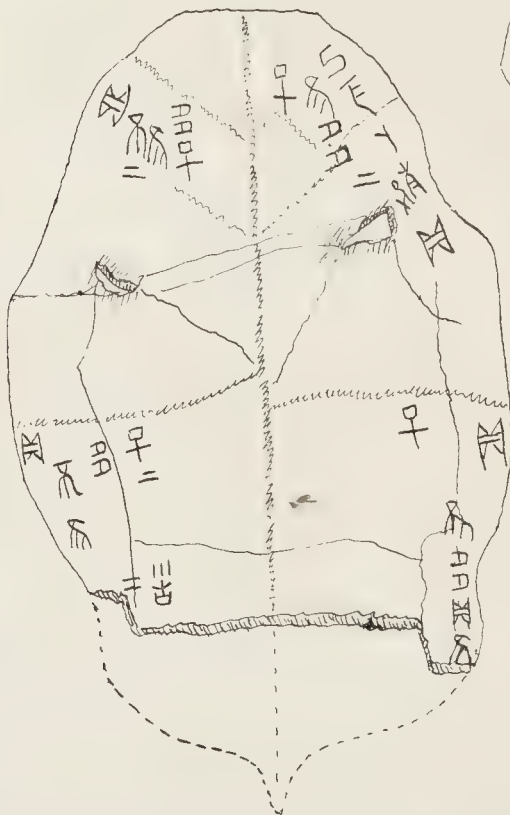


FIG. 13.

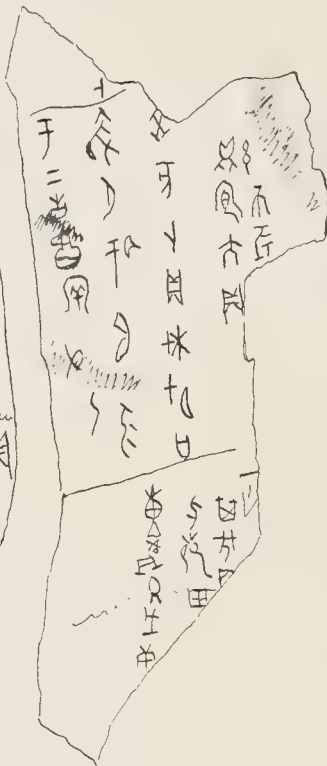


Fig. 12. Inscribed tortoise-shell (almost complete). The part missing is indicated by dotted lines. This was pieced together from several fragments. The four sentences are alike in tenor. Upper right reads: 乙亥卜厥問唯多子二. Date (乙亥) and enquiry as to extent of progeny. The two left-side sentences contain 不 "not," and 吉 "lucky." (Actual size.)

Fig. 13. Inscribed tortoise-shell fragment. (Actual size.)

(Originals of Figs 12-13 in the Conling-Chalfant collection.)

are undoubtedly written in a very primitive form of symbols, many of which are actual pictographs. Only a few illustrations are here given to show the general

style of the writing used. More than six hundred signs have been noted, the most of which are (as yet) undeciphered. Some of the most striking pictographs are the following:

𠂔 (馬 "horse"); 𠂔 (?) ; 𠂔 (dragon?); 𠂔 (?) ; 𠂔 ("man"? or 天 "heaven"?); 𠂔 and 𠂔 (stag?); 𠂔 and 𠂔 (bird?); 𠂔 (scorpion?); 𠂔 (rat?) or (tiger?); 𠂔, 𠂔, 𠂔, 𠂔, 𠂔 (symbols relating to plant-life); 𠂔 (?);

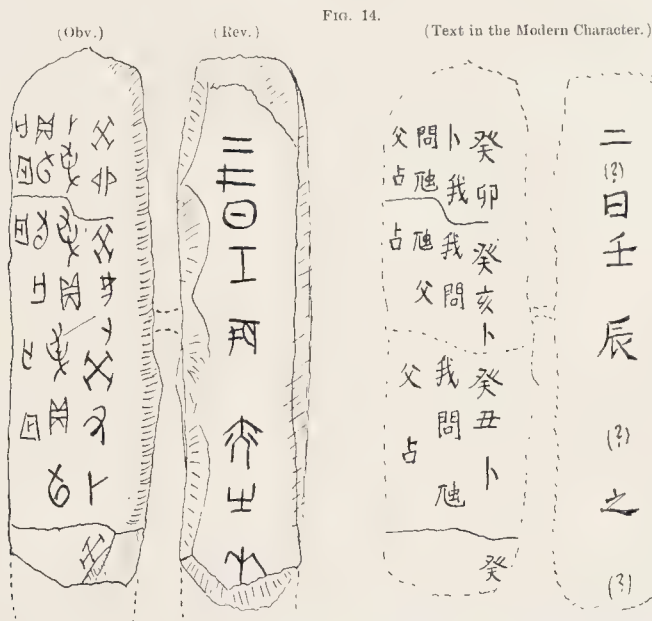


FIG. 14. Inscribed bone, with lower end missing. The obverse has three separate sentences differing only in the dates. The rendering is: "[Date] divination. I ask the Serpent-father to enquire." It appears that at least four enquiries are recorded, inasmuch as the sign 𠂔 at the bottom begins what was probably the same formula with a new date. Liu T'ie Yün interprets "Serpent-father" as a mystic title of the soothsayer. The reverse records a date (壬辰) and undeciphered signs. This fragment shows discoloration from fire. (Actual size.)

(Original in R. A. Soc. Museum, Shanghai.)

𠂔 (京? "capital city"); 𠂔 (車 "chariot"); 𠂔 (halberd); 𠂔 (bow); 𠂔 (balances?); 𠂔 (西 wine-jar); 𠂔 (尊?) reverence; 𠂔 (山 "hill"); 𠂔 ("field"); 𠂔 (角 "horn"); 𠂔 (月 "moon"); 𠂔 (園 "park").

⁶⁰ A common old form inverted.

FIG. 15.

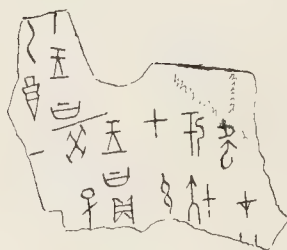
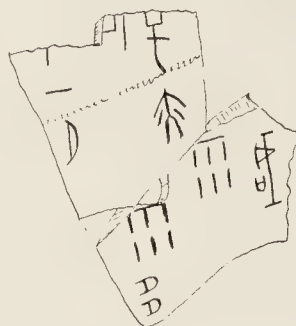


FIG. 16.



FIG. 17.



Figs. 15-17. Inscribed tortoise shell fragments. (Actual size.)

That these are pictures, even the most skeptical observer will admit. Their precise significance is hard to determine. Some of these pictographs occur more than once, but often without sufficient context to warrant a conclusion as to meaning. I suspect that some signs like 角küe, 田 tien, 箕 ki, 心 hsin, 女 nü, 室 shih, 井 ching, have astrologic significance, being names of stars and constellations.

Enquiries for divination seem to have been made concerning parents, sons, daughters, animals, crops, and utensils. One inscription seems to read 問立臣 "Ask selection of Prime Minister." Should this prove correct it suggests consultation of the oracle by royalty. A Chinese scholar mentions a tradition that the

FIG. 18.

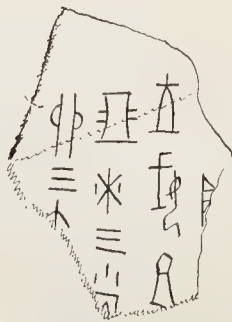


FIG. 19.

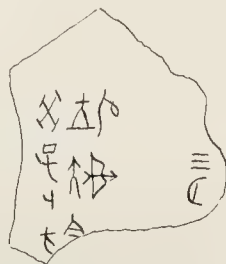


FIG. 20.



Figs. 18-20. Fragments with certain striking symbols, *e. g.*, 𠄎 (a curious coincidence in form with our modern dollar-sign). Here it is 𠄎 (fa) "not." Occurs also as 𠄎, 𠄎, 𠄎. (Actual size.)

(The originals of Figs. 15-18 are in the Couling-Chalfant collection. Figs. 19 and 20 are in the Bergen collection.)

oracle of Wên Wang (circa 1200 B. C.) was at Chao Kuo Ch'êng, where the bones were discovered. There is no adequate proof, however, that these inscriptions belong to so early a date.

The cycle-signs (the so-called Ten Stems [十干] and Twelve Branches [十二支] combined in pairs) occur frequently, but as the combinations exceed in number the sixty pairs of signs allotted to the cycle, I infer that they do not conform to the use of these signs as designating years, and are intended to signify the days of the season, or of some period less than a year.⁶¹ In several cases these pairs of characters occur in reversed order, as 申癸 (Shen Kuei) for 癸申, and, more frequently singly, as 丁, 丙, 庚, 己.

At present but little can be said about this unique group of fragmentary inscriptions, the deciphering of which will necessitate a careful study of the traditional methods and vocabulary of astrology and soothsaying as practiced in China. While the Chinese have many works written upon these subjects, still it requires special training in the technical terminology of divination to rightly understand them.

⁶¹ See appended list of these signs (Plate L.).

Regular old forms	子 丑 寅 卯 辰 巳 午 未 申 酉 戌 亥											
	Tsī	Ch'ou	Yin	Mao	Ch'en	Sī	Wu	Wei	Shen	Yu	Hsü	Hai
Regular old forms	子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥
十 Kia 甲			十 寅		十 辰	*十 巳			十 申		十 戌	
乙 I 乙	*乙 子	乙 丑		乙 卯				乙 未		乙 酉		乙 亥
丙 Ping 丙			丙 寅		丙 辰	*丙 巳	丙 午		丙 申		丙 戌	
丁 Ting 丁	*丁 子	丁 丑		丁 卯		丁 巳	*丁 午	丁 未		丁 酉		丁 亥
戊 Wu 戊			戊 寅		戊 辰	*戊 巳	戊 午		戊 申		戊 戌	
己 Ki 己	*己 子	己 丑		己 卯				己 未		己 酉		己 亥
庚 Keng 庚			庚 寅		庚 辰	*庚 巳			庚 申			
辛 Hsin 辛	*辛 子	辛 丑		辛 卯		辛 巳		辛 未		辛 酉		辛 亥
壬 Jen 壬					壬 辰	*壬 巳			壬 申		壬 戌	
癸 Kuei 癸	*癸 子	癸 丑		癸 卯				癸 未		癸 酉		癸 亥

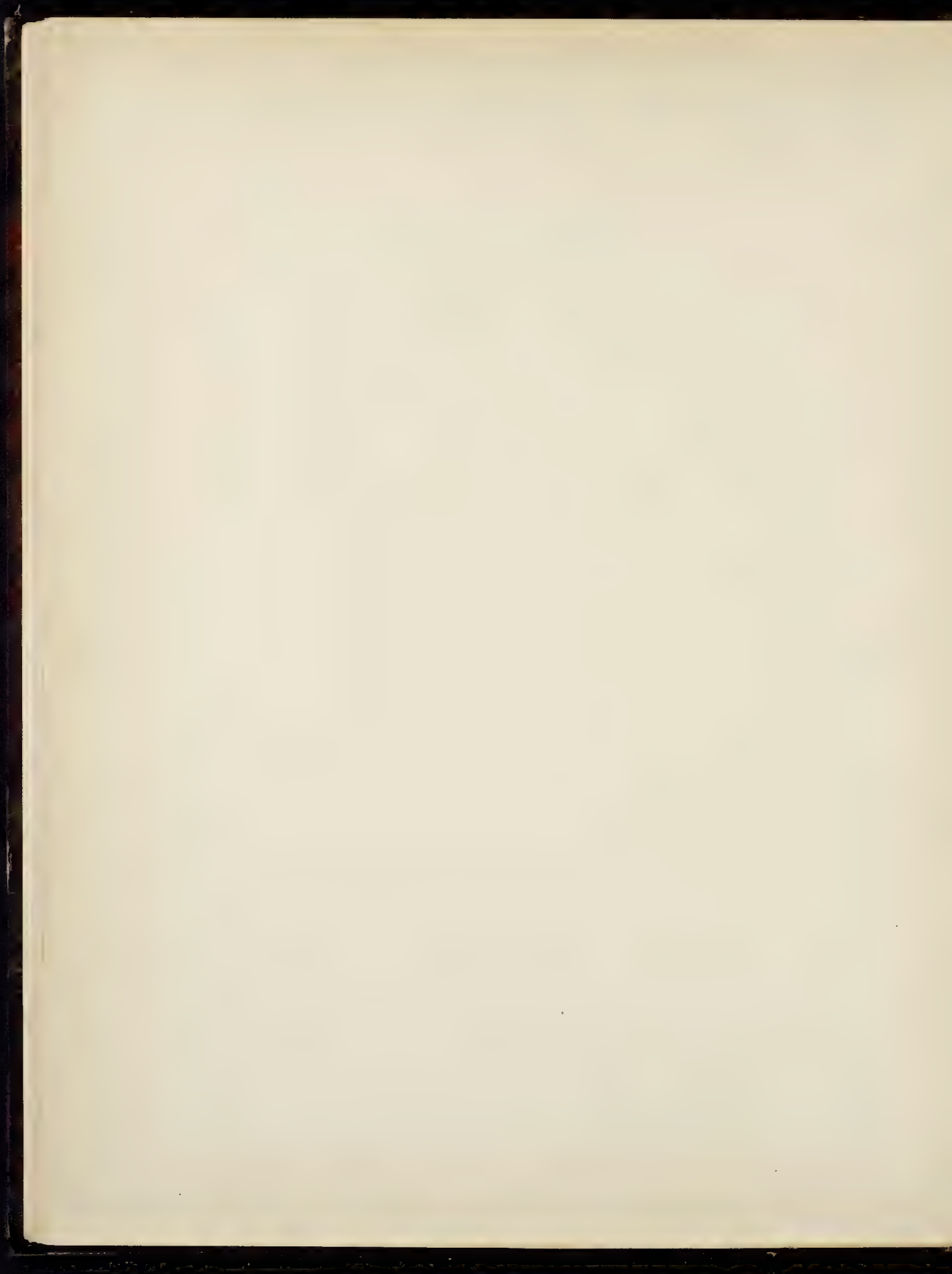
Comparison of the Date-marks found upon the Tortoise-shells with the Year signs of the Cycle. The year signs are successive combinations of the ten symbols on the left with the twelve at the top by a method which yields sixty pairs of signs to designate each year of the cycle.

* Comets not belonging to the cycle-series. Alternate forms are placed side by side.

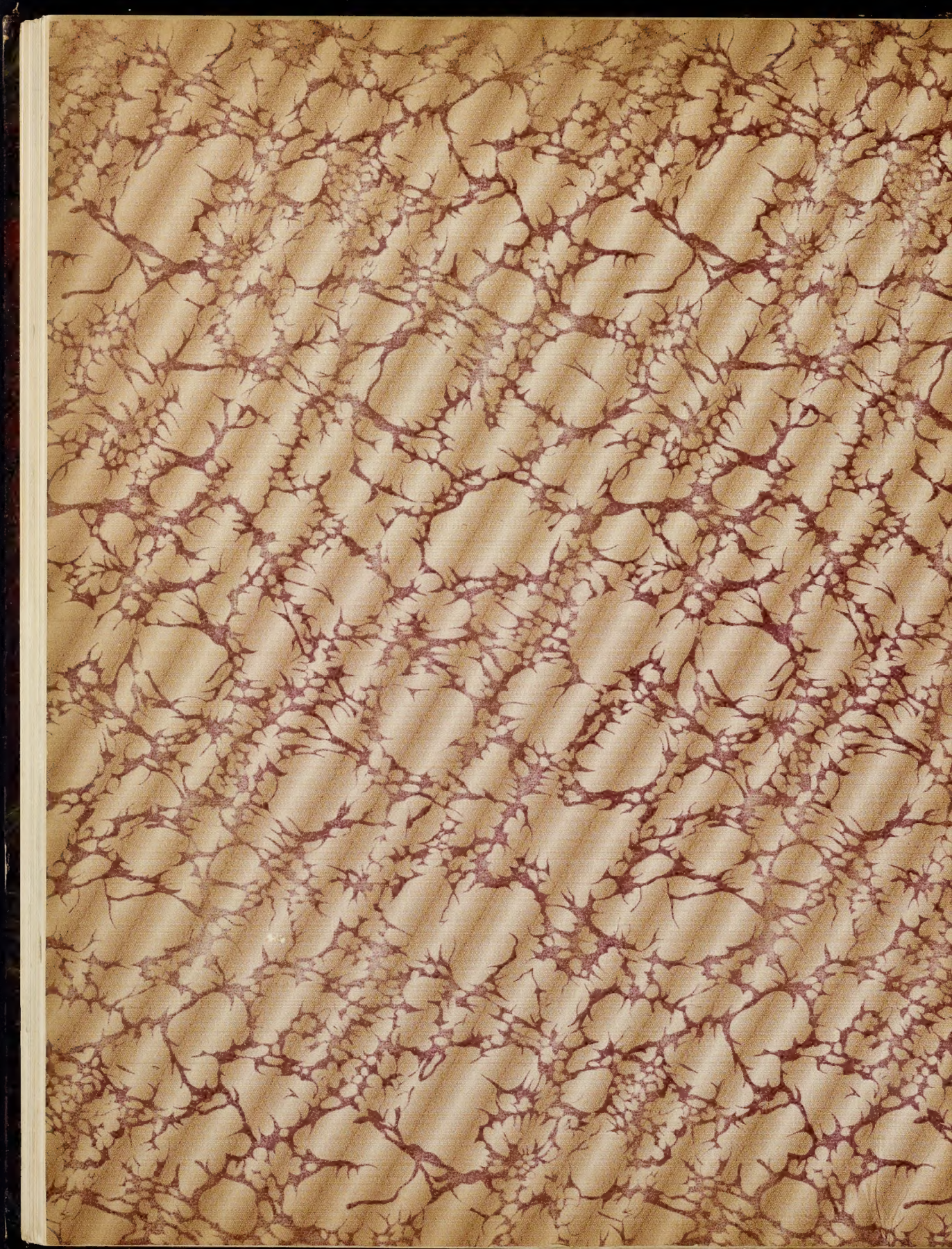


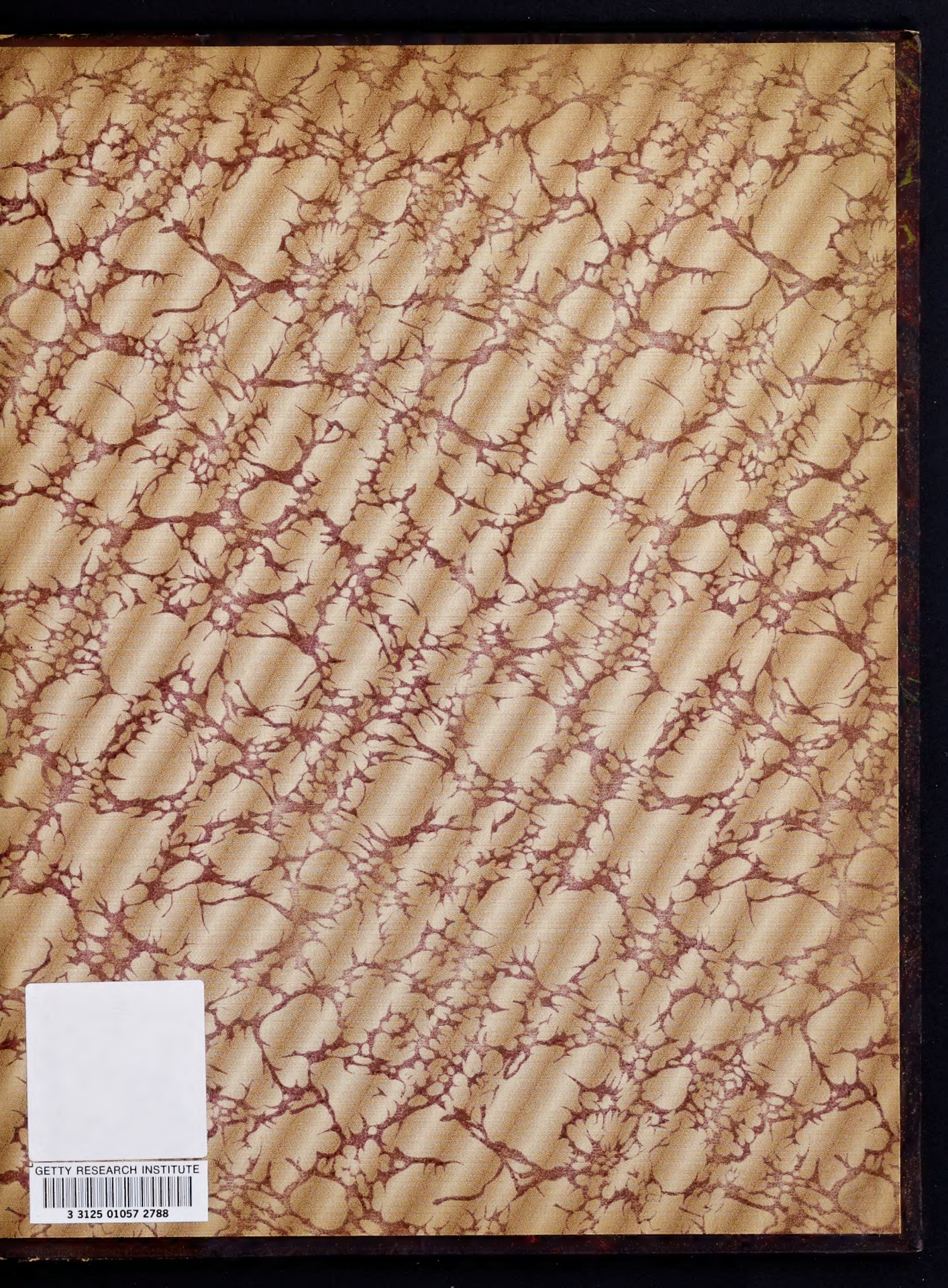












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